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At the Theatres.

John McCullough began a fortnight's engagement at Niblo's on Monday night in Virginius. There was a large audience in attendance, which thoroughly enjoyed the star's magnificent interpretation of the Roman father. McCullough's recent severe illness has in no way impaired the vigor of his acting; but it has left its traces on his face and figure, which are emaciated. Joseph Haworth repeated his fine performance of Icilius. Mr. Haworth is the most promising young legitimate actor before the public; we look to see him not many years hence a successful tragic star. Miss Forsyth's sweet and charming Virginia is familiar to our theatre-goers. Messrs. Collier, Lane and the other sterling members of McCullough's support acquitted themselves in their respective parts to the entire satisfaction of the spectators. On Thursday evening Julius Cæsar will be acted, which, with the exception of Jack Cade on Saturday evening, will be the programme for what is left of the week.

* * *

Amy Lee appeared on Monday evening at the Turf Club Theatre in Lillian, or Shade and Sunshine, which is another name for New Men and Old Acres. As Lillian, Miss Lee showed her bright talents to excellent advantage. She is a dashing soubrette, with the essential spirit of mischievous fun highly developed. With the exception of David Murray as Samuel Brown, the company was extremely bad.

* * *

Amateurs played Love's Sacrifice and one scene of Julius Cæsar at the Turf Club Theatre last evening.

* * *

A very excellent company played The Banker's Daughter at Booth's on Monday evening. The house was not more than half full. George Clarke gave a splendid performance of John Strebelow, falling little short of the excellence which characterized Charles Thorne's acting in the part. Sara Jewett repeated her previous success as Lillian, the heroine, winning considerable applause. Constant repetition has hardened and stagified the personation somewhat. W. J. Ferguson is G. Washington Phipps. He made the part funnier than Joe Polk, who is now among the Australian bushmen. Frank Mordaunt as Mr. Westbrook and H. A. Weaver as Mr. Babbage were respectively good. Barton Hill's Carojac was a careful piece of work. Netta Guion exhibited much piquante humor as the irrepressible Mrs. Brown. Little Eva French, who seems to grow no taller as she grows older, was very cunning as Natalie. Mr. Howard's play was effectively mounted.

Next Monday the final star engagement at Booth's will be played. The event will be made attractive by the joint appearance of Clara Morris and Salvini in The Outlaw and Othello. That the announcement of this programme has awakened a widespread interest is shown by the rapidity with which the seats are selling off.

* * *

Modjeska's vivid impersonation of Frou-Frou is so generally known that we will not bore our readers with a reiteration of the praises which it justly calls forth. A large audience enjoyed the performance at the Fifth Avenue on Monday evening and bestowed bountiful favors in the way of flowers and applause upon the Polish actress. Mr. Barrymore, as De Sartorys, and the other members of the company gave Modjeska efficient support. This evening (Thursday) Camille will be presented.

* * *

That cleverest of light comedians, Charles Wyndham, and his delightful troupe of assistants, began the supplementary season at the Union Square on Monday night in Brighton. There was a crowded house and waves of laughter rolled over the auditorium with the regularity of ocean swells. Wyndham's engagement will last four weeks, and no other piece except Fourteen Days will be done during that time.

* * *

Jolly Nat Salsbury with his gay Troubadours drew a large crowd to the Standard, where empty seats have lately been the rule, on Monday night. Greenroom Fun was received, as usual, with shouts of laughter. The engagement promises to pan out well.

* * *

Only a Farmer's Daughter is going through her woes this week, at the Mt. Morris, to the edification of large houses.

* * *

The Professor, who is holding forth at the Windsor, furnishes a bright entertainment. Mr. Gillette's quaint acting and that of the other members of the combination is amusing.

* * *

The White Slave is doing fairly well at the Cosmopolitan, where Manager Hickey is doing his best to establish an uptown combination theatre. Considering the lateness of his opening, he has displayed marked energy in securing good attractions. On Monday the Union Square company appear with all the Union Square scenic accessories in A Parisian Romance.

* * *

The success of Vim at the Bijou is astonishing. Mr. Burgess has not had to resort to "paper" to boost up his performance, as is usually the case with green attractions. Perhaps this is because no necessity for it has arisen. The house is filled at every performance and the entertainment may be counted an honest success. This is the last week at this theatre, Mr. Burgess having been unable to buy off the succeeding attraction so that he could play through to the time of his removal to Tony Pastor's Fourteenth Street Theatre for a long engagement. On Monday night Harry Pitt, who is better qualified to revive Robertson's comedies than any one else, having played them in England under the author's personal supervision, begins his season with Caste. The company engaged is in every respect a brilliant one, and from an organization including the names of William Davidge, Fanny Addison, Selina Dolaro, Felix Morris, Eben Plympton and Mr. Pitt himself, a delightful representation of the charming comedy may confidently be expected.

* * *

By discriminative alterations Mr. Harrigan has transformed The Mudday Day from an equivocal to a pronounced success. In its improved form it is destined to run the season out on a prosperous basis. Mr. Hart's impersonation of Mrs. O'Leary is delightfully humorous, and Mr. Harrigan's character acting in the part of Captain McNab is productive of much amusement. The songs by Braham have already emerged into popularity, and are the subject of much attention from ambitious whistlers of current tunes. We congratulate the author-manager on his quick appreciation of the fact that The Muddy Day required a sponging off, and on the experienced manner in which he has put the job through.

* * *

Willie Edouin's company are hauling large crowds to the San Francisco Opera House, where their fun-making in A Bunch of Keys is greeted nightly with uproarious laughter. Edouin is ably seconded in the manufacture of mirth by Alice Atherton, James T. Powers and the other members of this truly excellent comedy crew. The little soubrette who does Dolly Dobbs has become a prime favorite. Her nimble dancing, sprightly acting and prettiness account for this fact.

* * *

Notwithstanding Dion's clever letter to the *Herald*, Vice Versa has not been a success; so it comes off to-day, and The Shaughraun is substituted, at the Star. The adaptation from the French failed, not because it was clumsily Anglicised, but because it belonged to a class of comedy that is far too antediluvian to satisfy the wants of contemporaneous theatre-goers. In getting back to his old triumph, The Shaughraun, Boucicault is treading on solid ground. He will appear, of course, as Conn, supported by a relay of artists from Wallack's company. William Herbert will be the Captain Molyneux; Ben Maginley, the Father Dolan; Sadie Martinot, the Moya, and Ellie Wilton, Madame Ponisi and Theresa Waldron are in the other female parts. William Elton will act Henry Duff, a character in which he made a big success in England. There will be considerable interest felt in his performance by those who remember Harry Beckett's effort. The Shaughraun will be kept on as long as business holds good. After it The Colleen Bawn will enjoy a revival.

* * *

The draught of The Silver King at Wallack's is strong enough to warrant the belief that Mr. Jones' piece will not be replaced by any other this season. When the house closes in June the regular company will go down to the Star, there to play a few weeks before going to San Francisco.

* * *

A lively interest is already felt in William Elton's benefit, and application for boxes and seats have begun coming in. The performance is fixed to take place the first week in June at the Star Theatre, where Elton made his American debut—which makes it the eminently proper place for his farewell testimonial. The friends of Mr. Wallack's company will have an opportunity of seeing them in a new line—the legitimate. Hamlet has been selected as the bill. It will be acted by an unusually interesting cast.

* * *

Mary Anderson began her two weeks' engagement at the Grand Opera House on Monday night as Juliet. The house was filled and the sorrows of the maiden Capulet were lugubriously enjoyed by the audience. Miss Anderson is a queen in her own domain whose majesty no rival has yet successfully disputed.

* * *

Tony Pastor is giving a great variety show this week. The programme is composed of clever novelties performed by the best variety artists. The last nights of Mr. Pastor's season are announced, and the farewell opportunities to enjoy all the good things should be grasped at once.

* * *

Barnum's Circus this week is diverting a large amount of money from the theatres. We look to see the receipts pile up to $80,000 by Saturday night. The hippodrome races are as exciting as if they were real, and the curiosities and menagerie are in themselves sufficient to furnish an evening's amusement. The only feature of this mammoth show which is not up to the mark is the ring performance. The riding is tame in the extreme.

* * *

At Haverly's, The Planter's Wife has created a good impression, and it is finishing its second and last week to fair business. The acting of Maude Granger and Harry Lacy elicits warm applause. On Monday next, Imre and "mein bruder" bring their Around the World troupe to this theatre.

The Musical Mirror.

The concert given by the Philharmonic Society of New York, at the Academy of Music, on last Saturday evening, was, for the most part, an excellent and instructive as well as pleasure giving entertainment. The orchestra was filled by a band of instrumental performers such as we honestly believe cannot be matched for quality of excellence in art on this round globe, for "where the carcass is, there will the eagles be gathered together;" and "carcass" being, in this case, understood to mean "money," and "eagles," "musicians," it follows, naturally, that where the money, there the fiddlers. Now, as we pay the highest prices, we, by the laws of supply and demand, get the best goods. Therefore, we have the best fiddlers, fluters and players upon all instruments of music that the world affords. In Mr. Thomas the Philharmonic Society has a conductor of wondrous steadiness and decision of character and indomitable strength of will, qualities especially necessary to a commander of such irregular troups as our musicians in this free (and easy) country, where, as poor dear Vincent Wallace used to complain in his sweet Irish brogue, "If ye tell a fiddler that he's playin' out of tune, he says he's not a slave." Thomas is evidently master of the situation and of his men, for the very simple reason that, having all the best engagements to give, no one dares to say him nay. The most independent democrat becomes a mere serf when his pocket is in question. And the sturdy "citizen" who would scorn to uncover to an emperor (from whom he had no expectations), will cringe to a mere man who can put a dollar in, or out of, his way. Therefore, Thomas has an obedient and well-drilled orchestra; the beautifully uniform bowing of the violins is, of itself, a sight to be seen; and, being seen, to be remembered. We particularly recommend the plan adopted by this society and its conductor of surrounding the orchestra with a *cordon* of double basses, thus giving a firm support to each harmonic combination, a rock foundation by which the edifice will stand though the winds (of music) blow upon it and the waves (of sound) beat upon it. Likewise, we admire the three kettle-drums; in fact, we most cordially endorse the entire orchestral arrangement, which, for convenience, volume of sound, clearness of delivery and precision of execution, cannot be bettered—to our thinking.

The overture to Medea, by Woldeman Bargial, with which the concert commenced, is one of those coldly, correct, skilfully made and utterly un-ideal constructions that our modern system of easy-to-be-come-at education has made so rife in these latter days. There is nothing to find fault with, nothing to praise *ex nihilo nihil fit;* it was made, as the Pentateuch says the world was, out of nothing, and therefore there is nothing in it. It was admirably played nevertheless; but why waste time and talent on nothing when there are so many good things waiting to be said and done? Why play Borgial when you can play Beethoven?

The serenade in D (op. 9), by Robert Fuchs, which followed, is exceedingly pretty, being written for stringed instruments only, in fact, as a multifarious quartette, it is deprived of the color imported by the differing tones of the wind instruments, and must therefore depend for its effect mainly on beauty of form and clearness of conception, as many a painting which commands admiration in all the splendor of oils on the canvas, is dull and flat in the severe simplicity of line engraving. This serenade is full of beauty of form, especially the third movement in allegro scherzando. The finale, however, is by no means equal to the rest of the work. It is quite commonplace, as if Mr. Fuchs (fox) was run to earth and glad to get into his hole with drooping brush and weary.

In this piece the exquisite bowing of the string band was really delightful to behold, and the precision of intonation and execution made the vast body of players sound as one gigantic man.

The great concerto for pianoforte and orchestra, by Robert Schumann (A minor, op. 54), was played by Rafael Joseffy in an admirable manner. This artist has a glib volubility of touch, a delicacy and grace of execution such as we have seldom heard. There have been more powerful pianists than he, but none more pleasing or perfect in technical completeness. For the piece itself it were sheer impertinence to criticise. It is one of those monumental edifices to be wondered at and copied—not discussed. Nobody criticises the Apollo Belvidere.

The Ocean Symphony of Rubinstein, in C, op. 42, is one of those modern developments in realism that appeals more to the memory than to the judgment. If one has heard the war of clashing waters and the brattling of various thunder-clouds, he may appreciate the dexterity with which Rubinstein has extracted lightning from clarionets, cyclones from kettle-drums and hurricanes from piccolos, even as the Laputian philosopher proposed to draw sunbeams from cucumbers. The scoring is nothing short of tremendous in its power and might. The harmonies are as the music of the spheres; nothing is left undone that consummate skill and learning can do; it is grand to the utmost limits of greatness, sonorous to the extremest bounds of vibration; vast as the mighty ocean which it vainly attempts to picture, and, picturing to rival, and unsatisfying to the soul as the briny waters of that ocean to the thirsty mariner on short allowance of water, one little rill of Haydn or murmuring brooklet of Mozart has more refreshment in it than all the mighty brayings of brass tempests, swoopings of catgut tornadoes and swishings of reed-band rain-drops in this mighty ocean of sound. Nevertheless, the work is a great work, viewed from its true point of intention, except the new second movement (Lento assai), which is mere bald imitation and as dull as ditchwater. The music of Rubinstein's great Ocean Symphony is, to our poor thinking, a great work of art, but lacking the divine breath that can make the simplest strain immortal. Rubinstein holds high station among the heroes and demi-gods of the musical Olympus; but the extreme heights, the true empyrean, where dwell the deities "Bach" Handel, "Haydn" Mozart, are too steep for him to climb. He writes very fine music, for all that. "If he is not the rose, he has lived near the rose."

* * *

The Passion music, as given at the concert Sunday evening at the Cosmopolitan Theatre, created a profound impression on all present who were capable of understanding and appreciating really fine writing both in a contrapuntal and illustrative sense. The strictly contrapuntal numbers—the prelude founded on the ancient chorale "Oh, Haupt voll Blut and wunden," the fugued chorus "Allelujah," and the pastoral *entr'actes*—showed the handling of a master in the art, and the dramatic pieces, as "God the Father of the Fatherless," were full of color and interest. The "Gloria" was enthusiastically redemanded, and Mr. Weil, the composer, and conductor on this occasion, was saluted with earnest applause. Rarely have we heard anything more touchingly beautiful than the "Pastorale," and the "March to Calvary" is the most melodiously plaintive we have heard of late, taking equal rank with that of Handel in Saul and of Beethoven in The Eroica. In the first part of the concert Mme. Marie Salvotti gained an enthusiastic encore by her magnificent singing of the Bach-Gounod Ave Maria, accompanied by the full band and organ (Anthony Reiff) and harp (Inez Carusi). Mr. Nahun Franko was also honored with an encore for his very fine playing of the well-known "Elegy" for violin solo, by Ernst, which he gave with great beauty of tone and expression, following it by a charming performance of an air by Bach, arranged for the violin by Wilhelmj, Mr. Reiff accompanying the Elegy and the orchestra the air. Mr. Currie gave a fine performance of Faure's Palm-branches on the trombone. The miscellaneous part of the concert was conducted by Fred Lyster and the Passion music by its composer, Oscar Weil. The overture to Mozart's Zauberfoete and Mendelssohn's Bridal March, from Atalia, was finely played by a powerful orchestra, composed of the best musicians in town, among whom we noticed Mr. Samuel Franko, Mr. Risch and others well known to fame.

* * *

The Society for the Preservation of the Ancient Irish Language gave a most enjoyable concert at Steinway Hall on Tuesday evening. The piano piece, arranged by Glover, "St. Patrick at Tara," was well played by Edward Staats; the chorus, "Sublime was the Warning," and the song, "Na chogaroidhe amhain ainn," were given with spirit by the members of the society and by Joseph Cromien. Agnes St. James and Mrs. Anderson have charming voices, and the former gave Balfe's beautiful song, "The Day is Done," and the latter the well-known balled, "An Cruit do Scap" (The Harp that Once) with feeling and expression. Mr. Murphy displayed a rich and telling baritone in the old Irish melody, "Ca Ch-fuil is taire," and Mr. Hane played nicely on the violin. The stars of the evening, however, were, beyond all question, Belle Cole and Inez Carusi. Mrs. Cole has a magnificent contralto voice, solid and firm, and her singing of the old melody, "Avenging and Bright," was rewarded by a rousing encore, in response to which she sang "The Wearing of the Green," which created such a wild torrent of applause that she was forced to sing again, which she did, giving "The Last Rose of Summer," which was received with a perfect hurricane of bravos and clapping of energetic hands. Mrs. Cole is a really splendid vocalist, and her voice is a comfort to hear in its well-poised steadiness and purity of tone. Inez Carusi, a slender and beautiful girl, with wondrous eyes and hair, and a sweet and sympathetic soprano voice, made instant capture of the audience, by playing the celebrated "Au Lon dubh" (The Blackbird) on the harp. Her brilliant execution and wonderfully rich and full tone stamp this young artiste as one of the very best harpists we have ever heard, and decidedly the best we have at present in this country. Her performance elicited a vociferous and cordial encore, in response to which she played, very beautifully, "Believe me if all those endearing young charms." In the second part Miss Carusi charmed her Celtic audience by singing very sweetly and with excellent vocal method, the "Coolin," in the original Irish, her pronunciation of which tongue was the theme of general admiration from all those learned in Gaedhilge present. From the purity of her accent one would have thought her "to the manner born." Being enthusiastically encored, she sang the "Cailin dhas cruit na m-bo" so expressively that the audience would fain have had her sing again. The concert wound up by a quartette, "O'Donnell Aboo!"—the source from which the well-known "Hail to the Chief" has been taken, and well-nigh spoiled in the taking—capitally sung by Mrs. Anderson, Miss St. James, Mr. Weeks and Mr. Murphy, and arranged by Oscar Weil, the composer, who has of late attracted such favorable comment from the press by his admirable Passion music, and the evening closed in triumph on a most successful entertainment.

* * *

We have been amused lately by the æsthetic *gall*. We must use slang, since there is no way of expressing that supereminent audacity that enables a German to dictate the laws of pure English composition to the natives of that benighted isle, from whence we have our birth. It needed nothing short of gall, and Teutonic gall at that, for a foreigner of whatever nation to lecture us on our own tongue, for we are one with the English, as far as language goes. Max Muller began it, and now Hueffer takes up the cue and instructs the English author how to write English. We wonder how German authors would feel toward an English librettist were he to propose to show them how to write German. Undoubtedly the influence of Max Muller and the German phraseology has made itself felt in the style now becoming common in English compound adjectives—adjectives instead of adverbs. Cumbrous multiform epithets are leaking into the "well of English undefiled;" which, alas, will soon be undefiled no longer. The clear stream flowing from the well-springs of Chaucer, Milton, Shakespeare, Marlowe and the like will soon be mingled with the dribblings from German beer colleges and tobacco parliaments; cranky imitations of Goethe and Schiller will replace the smoother metre of Scott, Byron and Tennyson, and the Wagner-and-water of Mr. Mackenzie's music, set to the centipedal verses of Hen Hueffer, will drive out the melodious measure of Sullivan and the caustic wit of Gilbert. That is, it will if the public permit. Great virtue in if!

* * *

The concert at the Casino Sunday night was very successful. Miss Hope Glenn and Signor Del Puente carried off the honors. Madame Derivis sang several selections with admirable taste.

* * *

The Grand Opera House concert, where Theo and Capoul were the stars, drew a good audience on Sunday night. The programme was satisfactory.

* * *

This is the last week of the Grau Opera company at the Casino. They have met with excellent success. Next Monday the amateur Patience troupe give one performance. On Tuesday McCaull's organization begins an engagement, opening with The Sorcerer.

A Comic Combination.

A report having circulated that Harry Brown and Jacques Kruger, two well-known comedians, were about to join forces and start out next season, *a la* Robson and Crane, a MIRROR reporter button-holed the former on the Square yesterday, and asked if there was any truth in the report.

"Well, there is, and there isn't. Jacques and I have had some conversation upon the subject, but have come to no conclusion. He is engaged to Tony Pastor next season, and if we do anything of the sort, it may not be for a couple of years yet."

"What do you propose to do yourself?"

"I've thought something of going out in an eccentric comedy, written for me, but have not quite made up my mind. It's a question whether the perplexities and financial requirements of a first season would or would not offset a good fat salary and release from business cares in some good company. I'm chock full of ambition, and pining for stellar honors; but I'll ponder well before putting my neck into the uncertain yoke. Perhaps some day I may astonish the world with my lofty tumbling. Ta-ta."

The Giddy Gusher

I am the avowed enemy of any man or woman who does anything Russian on the stage. Bartley Campbell endangered an affection of many years standing by doing Siberia, and I never will forgive the Burton-Harrison family for taking the little plot of The Honeymoon, stripping it of its nice poetry, diluting all its strong points and transplanting it in Russian soil, calling it A Russian Honeymoon and playing it at the Madison Square.

Pa Mallory, this week, went into the Samovar business up to his white necktie. The setting of his little stage was too correct for anything. He had every old Russian trap he could lay hands on scattered about the place. The Samovar sizzled on tables. Knouts and snow and fur laid every where. He was rushing around himself like a blonde Cossack, and the usual incongruities of the Russian drama were displayed with lavish hand.

* * *

Since managers have become so historically correct in mounting plays, I study the manners, customs and peculiarities of my fellow-creatures from the stage. I observe certain differences in Russian men and women that do not exist elsewhere. The Russian woman has not the same susceptibility to cold that the Russian man has. A Russian actor is fur-bound in every direction; a Russian actress can stand in the snow for hours with diaphanous muslin on her arms and neck, and no further protection from the inclemency of the climate. The Russian snow-storm always falls in sections—generally in front of doors and windows. The Russian householder leaves his doors open oftener than an East Indian, and a vigorous fall of snow and a very nice sunset take place at the same time in Russia.

* * *

The acquisition of this knowledge ought perhaps to reconcile me to the very water-gruelly evening I passed within the portals of my merry little Deacon. Esmeralda and Young Mrs. Winthrop had prepared me for an inoffensive intellectual repast on the Graham and vegetarian plan; but so much water with my milk I never took before. From the rise of the curtain to the noiseless fall thereof, a dead level of mush prevailed. It was rumored that the Russian Honeymoon had been doctored by Mr. Belasco, who in his dealings with La Belle Russe had used the pepper castor plentifully. How is his nature altered by his connection with the Madison Square, if, with the feather end of his pen, he touched up Mrs. Harrison's piece!

Had a beautiful, young fiery and woman enacted the heroine I wouldn't have slept so peacefully perhaps; so I am satisfied with the cast. Let Mr. Mallory hang on to Dyas and Booth. Such another pair of women he won't find till Lillie Devereux Blake and Susan B. Anthony go on the stage. They can play—as an irreverant old man said of them the other night, "They can play the legs off an iron pot." They are mistresses of their art; but nature is equipping them with mugs that never entrap the affections of the softer sex, and words of endearment uttered by adolescent young men are too ridiculous when offered to them. If Mrs. Booth's dilated nostrils didn't make 'em think of a war-horse sniffing the battle, Dyas' smile would freeze their young blood. I fairly shuddered as poor Freddy Bryton entrusted his fragile person to their mature embraces.

* * *

I understand John Stetson has a mythological piece, called The Marriage of Peleus, to bring out. He wants to enlarge his loan collection and cast (by permission of Mr. Mallory) Mrs. Booth for Juno, Miss Dyas for Venus, Mr. Lemoyne for Paris, and if Mrs. Brutone can be induced to tackle Minerva, the "galaxy of beauty" can be advertised in the biggest type in Richardson and Foos' office. The sports on Mount Ida will attract all the sports in New York, and Mr. Stetson can contract for all the Fall apples. The play will run ten years.

* * *

In writing articles like these for educational purposes and the advancement of progressive thought, the receipt of my grandmother for making soft-soap comes in with excellent effect. "You mix your lye w[illegible] at dear old woman would say—it amo[illegible] to nothing that I have forgotten the rest of it—the great thing is to "mix your lye well." [illegible]eem to have done so—since three theatrical [illegible]ing-house keepers have taken last week's [illegible]usions to themselves, and thanked and t[illegible]eatened me according to the situation; further disclosures would not suit two parties: but the third thinks it will increase her business and enable her "to throw out an annex" (which may be a boarder's trunk for all I know). I was left last week on the steps of a theatrical boarding-house, and stopped there as long as a leading actor did the other night when he got locked out by a careful lady, who thought when she got in the house should be hermetically sealed, and so proceeded to put up chains and set the hat-rack against the door. There have been times when the theatrical boarding-house was filled from basement to roof with British burlesquers; when the dude was as much a fixture on the front door as the bell-pull; when Alma used to instruct the servant to tell the brass-bound youth with the crockery smile that she was on a journey for three days, and to absolve the darkey's conscience she wrote journey on a card and wore it in her shoe. In those days the Little Duke and Boccaccio were done by rival prima donnas on the piano in the parlor and the piano on the second floor at one and the same time—the result fairly curling the hair of the remotest neighbor and reaching Judge Gedney's retirement corner of Twenty-second street.

* * *

I believe it was about that time my acquaintance with the family began. I remember going there to take lunch; the clan gathered and asked for this or that, and got it. When one dish was put on the table, a grand chorus broke from the assembly in honor of it; with another the landlady came in, and was received with slow music. There were no gentlemen present. At this stage Miss —— began to relate the trouble she had had when she did the lead in Birmingham. (There wasn't any luminary less than a first-class star at the table.) The sweet egotism of the profession launched one after the other on the tide of inflated recital, when Mrs. B. was called out to see a lady; ten minutes more she bustled in after her pocket-book, exclaiming:

"It's poor Dolly; that beast of a manager closed last night. Dolly hasn't got a cent: lucky they didn't stop her trunks; she's here, thank Heaven! I don't know what I'm going to do, unless you, Jenny, will go and room a few days with Sallie."

"But your house is full, Mrs. B.," some one would say.

"Well, my dear, if Dolly had any money I'd tell her so; but she must have a room, if I have to sleep in a bureau drawer; now she's in such trouble that's the only thing to be done."

And so she hurried away to pay the hack hire and bring Dolly back presently, and commiserate, and pick her out the best dishes, and sympathize and send out for something in which to drink confusion to impecunious managers.

* * *

Then interruption number ten occurred. She must go directly to the third floor. Old Mr. Balmyside "was going on;" an interval of steady eating ensued, when the buxom landlady bounced in and made another wild search for the purse she had dropped somewhere, and betrayed much excitement doing it.

"What is it?" chorused the party.

"Don't go up stairs, girls. He's got 'em; I make no doubt. Here, Jimmy, take the little demijohn and go get two quarts of valerian and bring me in a couple of loaves of stale bread. I'm going to put a milk poultice on his poor head and see if I can reduce the swelling. He can't get his hat on as he is now."

Jimmy runs on the errand, and Madame explains to me: "You see, Mr. Balmyside joined a new club, the Kangaroos, last week He's been a Kangarooster since Wednesday. At his age, you can't expect but he'd have 'em in consequence. And here he was, going out with Jim Collier next Monday. Too bad. Perhaps we can bring him round. He has not had a salary all winter, and now to lose this good chance. Oh, dear! Do either of you girls know how much valerian I ought to give him?"

"A teaspoonful," says Marie.

"Not for any such case as this," responds Mrs. B. "This is no mosquito bite. He's broken two chairs trying to kill 'em in his boots."

"Give him a pint," says Alma.

"More like it, my dear. Bring me a coffee cup, and don't come up stairs, girls, till I tell you. He did have a linen duster on when I came down, but there's no telling. Here's Jim. Jenny, there's a good girl, tell Ann how to make that poultice."

* * *

Here the landlady and Jim disappeared up the front stairs, while Jenny called after her: "How many eggs will I put in the poultice?"

"What unnecessary extravagance," cried Topsy; "just a lot of bread and milk and some raisins; as if you put eggs in a poultice!" The bonnet was removed, and Dolly's experience listened to with deep sympathy, when Mrs. B. reappeared. "Which of you girls brought that *Thespian Slop Bucket* last week into the parlor? There's Mrs. Tiewig going on awful. She's got hold of that article on poor old Tiewig."

"She was sure to see the paper," says Marie.

"Yes; *my* copy," returns Mrs. B., "and I always keep the advertising sheets of the old papers to run in in place of anything that wretch may print about any of my folks."

"I thought their circulation must be increasing when I got hold of a *Bucket* with eight pages of advertisements the other day," cries Topsy.

Poor Mrs. B. doesn't mind the interruption. "It's a burning shame, and wh[illegible] I'm going to do I can't tell. What's that? Why, isn't there a matinee to-day? There's little Greasepaint home; perhaps he'll have some lunch."

Mrs. B. again hurries out, and again an interval of music and personal anecdote takes place. Loud voices in angry altercation reach the dining-room.

"I reckon Greasepaint and Balmyside are killing rats now," says Alma.

The chorus subsides for an instant, when in rushes Mrs. B. The usual "What is it?" hails her.

"Girls, what do you think?—little Greasepaint is home at fever heat. Some way he's intercepted a note for that poor dear wife. Somebody's been and written, asking her to supper, and in some way mentioning last Tuesday night when Greasepaint was away at Newark. Oh! he's got a tile off, and no mistake—he'll be questioning you all. Remember, Mrs. Greasepaint never went out Tuesday at all."

"I don't know," says Topsy, indolently; "I went to bed at nine."

"You're a witness any way. For shame! Would you help that little wretch of a man abuse his wife? 'You remember, Dolly, all about it?'" urges the kind-hearted landlady.

"I do; Greasepaint is all wrong. I'll go to the rescue," says Dolly; and the ally of Mrs. B. departs to tranquilize the perturbed breast of the indignant husband.

Now, if all this happens during one lunch at the theatrical boarding-house, what sort of a three-volume novel would a week's board there furnish your

GIDDY GUSHER?

The American Sara B.

Although Laura Don has recovered her full contour of face and form and the roses again bloom on her cheeks, she is not in the best of health. The terrible strain she was put to mentally and physically by the production of her play, A Daughter of the Nile, still shows its effect in the presence of excessive nervousness and extreme fatigue following any undue exertion. This will positively prevent her reappearance this Spring, but by the beginning of next season she hopes to be starring again as Egypt. To a representative of THE MIRROR, who met her on Tuesday afternoon, Miss Don said:

"At present I know of no actress but myself who can play the heroine of my play. It isn't every one that is able to make a crayon sketch for an audience, carry a pet parrot on her head and do many other things that combine to make Egypt an altogether unique character. If it were not for this I might sell the Daughter of the Nile, as I've had several good offers for it."

"Have you concluded the negotiations which were pending with Field, of the Boston Museum?"

"No. He has made me an offer which I am considering. The chances are that I shall decline it, as the terms are not especially desirable."

"It was reported while you were absent in Nice that you thought of arranging for the production of the play in Paris."

"I had an opportunity of getting it done, but I knew there were no laws by which I could protect a translation, and the play would probably become common property. For that reason I kept my manuscript in a safe place, and refused all invitations to read it."

"Do you devote much attention now to painting?"

"I've not felt strong enough to paint as much as I wished; but I expect to do more hereafter. You remember that I had a picture in the Academy Exhibition last year? Well, it was bought by a Mr. Plum, of Buffalo, and he has had it hung in the permanent art gallery of that city. I am not acquainted with him; but he's a nice Plum, isn't he?" The reporter solemnly acquiesced, and then smiled a property smile, as in duty bound.

"The American Art Society—composed of our principal artists who have split off from the old association—have just invited me to contribute a picture to the lot that will be sent over for the Munich exhibition this Summer. I take it as a high compliment, for the American is the national society of new school artists. The paintings are sent pursuant to an invitation from the artists of Munich, who wish the artists of this country properly represented."

"Do you mean to send in a picture?"

"Haven't made up my mind yet. There isn't time between now and the first of May to do justice to a new work, and the only picture I have ready is done in the modern German style. To contribute that would be sending coals to Newcastle, wouldn't it? The picture is called 'A Dutch Lunch;' it is a glass of beer, a sandwich, some sausage and similar Teutonic articles of food grouped on a table. The idea and its execution I believe are original. Friends urge me to submit it to the committee. Perhaps I shall."

The Sale of Festival Tickets.

The sale of seats for the Dramatic Festival took place in Cincinnati last week. Large prices were realized. The proscenium boxes sold for premiums in addition to the regular charge for season tickets. The first box was knocked down to Albert Mitchell for $500. Charles P. Taft, of the *Times-Star*, purchased the second choice for $200. R. E. J. Miles, the dramatic director of the Festival, paid $225 for third choice. The fourth choice brought $110 from J. D. Samuelson. General E. F. Noyes, President of the Festival Association, paid $50 for fifth choice, and Adolph Haas $37 for sixth choice.

The first single seat was sold to C. R. Mabley for $110; the second to J. T. Carew for $100; the third to R. G. Carew for $101. The prices then dropped, and a large number of seats were sold at $50 each. Then a still greater number brought $20 each. The sale far exceeds in amount any previous one in Cincinnati for a musical, operatic or dramatic festival.

Professional Doings.

—Eugenie Le Grand, who is filling Modjeska's place this week at the Fifth Avenue, is pictured above. She gave an excellent performance of Camille on Tuesday night.

—Leavitt's Gigantean Minstrels will close season May 5.

—The air of Indianapolis is full of rumors of new variety theatres.

—May Henry has been re-engaged by Robson and Crane for next season.

—C. D. Hess' Acme Opera company will open the new opera house, Winnipeg, Manitoba.

—Three wealthy gentlemen of Paducah, Ky., will build an opera house there this Spring.

—The Muldoon Picnic parties are rapidly multiplying, to the disgust of the Irish aristocracy.

—Clara Douglass and Louis Flesher, of the Fay Templeton chorus, have resigned, and are in the city.

—D. R. Allen writes that his time for John F. Ward is filling fast, and that he is sure of a good season.

—Frank Mordaunt has lent his moustache to a brother actor who wanted to make up for a character part.

—Atkins Lawrence has been engaged to play the leading rôle in Bartley Campbell's Siberia next season.

—J. K. Tillotson has written a new play, the scenes laid in Paris and New York. He read it to Col. Haverly last night.

—The case against Salmi Morse by the Society for the Reformation of Juvenile Delinquents anent the production of the Passion Play is now on trial.

—Al Lipman, of Robson and Crane's company, will take a company on the road for the Summer months. George Dickson and J. V. Cooke will be connected with the enterprise.

—J. O. Barrows is kept at the theatre all the time to take Gillette's part in The Professor, the latter gentleman being in rather bad health and liable at any time to be too ill to go on with his part.

—H. L. Ensign has written a new play, which has been submitted to the Madison Square censor, who pronounces it good. It is after the style of Forget-Me-Not, without the questionable flavor of the latter.

—The advance sale of season seats for the Cincinnati Dramatic Festival had up to the 6th inst. aggregated $64,625.20, $30,283.20 of the amount being for premiums, leaving only 1,267 seats as yet unsold.

—The box-office receipts of Alice Oates were attached at Lexington, Ky., on the 3d, at the instance of a Cincinnati jewelry house, on a claim of $130. The matter was finally compromised by the payment of $60.

—Madame Modjeska was taken suddenly ill yesterday and could not play in Camille at the Fifth Avenue last night. Through her manager, Samuel Edwards, Madame Eugenie LeGrande was secured to fill up the gap and will probably fill out the remaining part of the season, which is only for two weeks.

—The Dicksons have obtained a new lease of the Park Theatre, Indianapolis, for a term of years, and will open it as a popular place of amusement June 1, after the style of Heuck's Opera House, Cincinnati. The interior will be remodelled, and a large billiard and pool room will be an adjunct. The arrangement to consolidate the Zoo with the enterprise has fallen through.

—Spies and Smart are booking time for Hearts and Hampers; or, Love, Lobster and Pickles, a three-act comedy, introducing Marlande Clarke, an English comedian, in his creation, Newington Stoke, M. P. from Bubblerush. The company, under the management of Matthew Brennan, open on the 30th inst., and will include, among others, Florence Gerald, Lillie Ramsden and Maude Sherlock.

—When the Romany Rye company reached Troy on Monday evening to begin a week's engagement at the Griswold Opera House, it was found that the scenery was too large for the stage, and as it could not be altered in time for the performance, a large number of ticket-holders were disappointed. Matters were arranged satisfactorily for Tuesday night, but the uncertainty in the minds of the people regarding the arrangements occasioned rather unsatisfactory receipts.

—The Academy of Music at St. Catherines, Ont., was last week purchased by a joint-stock company, composed of some of the leading citizens of the city, and will be known hereafter as the St. Catherines Opera House. It is the intention of the present management to add new and commodious dressing-rooms, new scenery, and redecorate the building throughout, making it second to none in the Province. Mr. H. G. Hunt, the popular ticket agent, has been appointed manager for the season of 1883-4.

—Mark Thall, one-time manager for [illegible] has been engaged as an advance agent for [illegible] Hayman.

—Paul Blum, of San Francisco, sails for Japan in a week or so to secure a troupe of acrobats and jugglers.

—Cushman and Leon's Minstrels disbanded in Baltimore on Saturday, closing an existence of exactly two weeks.

—The Hess Opera company is playing an engagement in New Orleans that promises to be the most successful it has ever had there.

—Charles Barton will manage the new Opera House at Dallas, Texas, the season opening on October 15 next.

—W. H. Stoddard has been re-engaged by J. W. Collier as agent of the Lights o' London company No. 1 for next season.

—Charles E. Ford will take his comic opera company to St. Louis in June to play at Uhrig's Cave for three months.

—Randall Knowles, a talented young actor of Providence, is at liberty to accept a desirable engagement for next season.

—Goodwin and Thorne have cancelled their date at the Cosmopolitan, and The Black Flag will take a rest during the week beginning April 23.

—Roland Reed opens at the Bush Street Theatre, San Francisco, next Sunday. He is considering a new comedy from the pen of Howard Taylor.

—The Vine Street Opera House, Cincinnati, will reopen on Saturday night, under the management of James Douglas, a well-known variety manager of that city.

—The bleak winds of Canada have aroused the dormant rheumatics in the bones of Mr. Pat Rooney, and during the past week he has been unable to do his *pas de seul*.

—Hyde and Behman have bought all the scenery and properties of Booth's Theatre, with which they propose stocking their new theatre at the corner of Broadway and Thirty-fifth street.

—The following additions have just been made to Fay Templeton's company: William H. Hamilton, William Macpherson, W. H. Hatton, Lizzie Thomas, Minnie Thomas and Grace Cross.

—William Horace Lingard's season, just closed in San Francisco, was a disastrous one. He is now on his way East. One or two of the members of his company have joined Haverly's California Theatre stock company.

—Morris and Knowles report having had only two losing weeks during the entire season at the Grand Opera House in Brooklyn, and that their time for next season is filling very rapidly with the best attractions on the road.

—Mrs. Langtry closes her season with Abbey May 5, in New York, and opens her supplementary season with the two Freddies at Trenton, N. J., May 7, playing within a radius of a hundred and fifty miles of the Metropolis for the next three weeks.

—Seth M. Crane, the original Pippo, and his wife have seceded from the Fay Templeton Opera company. They are in the city. Burton Adams, who has been with the Templetons for a number of years past, is here, also having left that organization Saturday night last in Hamilton, Ontario.

—During the Spring and Summer tour through the principal cities, including San Francisco, Mr. Daly will personally direct and superintend every performance of his company. John Moore, stage manager; Richard Dorney, business manager, and George Vandenhoff, Jr., advance agent, comprise the staff.

—The management of the Cincinnati Dramatic Festival contemplate a rehearsal of a portion of the week's programme, substituting The Hunchback, May 1, in lieu of Romeo and Juliet, as hitherto announced, and presenting the latter play at the matinee on the 5th, the date originally assigned for The Hunchback.

—The elegant new theatre in Denver—the Academy of Music—will be opened Monday week. It is fitted with all the latest improvements and is pronounced a first-class theatre in every respect. Messrs. Parker and Killen, the lessees, are rapidly filling time for next season with the best attractions.

—Joe Schmitt, corner of Fourteenth street and Fourth avenue, has sent out a circular to the managers of every theatre, hall and opera house in the country, asking for diagrams of their houses. He proposes having them mounted on linen, and bound to keep in his place as a reference for professionals.

—All last week Fay Templeton was seriously ill in Detroit, suffering from a malignant cold in the face and ear. She was to have rejoined the company in Canada; but on being shown her enlarged features in a mirror, she quaintly remarked: "Well, I never had the operatic swelled head before; but this settles my appearance in Canada. I cannot go there now, as I would have to pay duty on this head."

—The Dobson banjo contest at Steinway Hall on Monday night attracted much attention. The playing of the friendly contestants was uniformly fine, and the proficiency displayed by those who had studied under Professor Dobson showed the excellence of his system of instruction. The banjo has become a fashionable instrument, being used by our best society people, many of whom prefer it as a handy mode of amusement to the piano.

—At Heuck's Opera House, Cincinnati, the other night, during the second act of The Black Crook, one of the ballet was left in full possession of the stage by the fall of the drop-curtain at the close of the act. The young lady continued her gyrations until recalled to a sense of her solitary situation, and then in her confusion and desire for hasty exit, made a frantic dive for the drop-curtain, which she endeavored to lift and crawl under. The stage manager rescued the artist, and the act, though unannounced on the bills, captured the house.

—An accident that was a narrow escape from being fatal happened to John Howorth, proprietor of Howorth's Hibernica, at Lockport, Ill., on April 3. The trap-door in the dressing-room of Norton's Opera House had been opened to lower the baggage of the company, and Mr. Howorth, entering the room soon after, did not observe in the darkness the danger. He stepped through, falling a distance of fourteen feet to the ground beneath, striking on his right hip and shoulder. No bones were broken, but he received internal injuries to such an extent that he has been unable to attend to business since. Mr. Howorth is about fifty-seven years of age, and the accident [illegible] very severely on him.

PROVINCIAL.

SAN FRANCISCO.

APRIL 2.

The Velsor Family, at the California, played to good houses during the week, producing Cousin Joe, in which Vincent and Fred Velsor made a decided hit. The afterpiece of Belles of the Kitchen evoked peals of laughter. Rosie Sassen, as Barbara (a kitchen maid), was all that could be desired, and won by her clever acting much applause.

Our Boarding-House, with Leonard Grover's co. in the cast, was produced at the Baldwin last evening to a crowded house. Leonard Grover, jr., as Prof. Gillyped, is irresistibly funny. The other roles are placed in good hands, and, taking it altogether, Our Boarding-House is an excellent and very enjoyable performance. The Ticket-of-Leave Man and Pa Pa are in preparation. Mr. Grover takes a benefit on Sunday, 15th, and Frisco's theatre-goers will have an opportunity of showing their appreciation of this popular author, comedian and manager.

Alice Harrison, at the Bush, has been greeted nightly with crowded houses. This week some new music will be introduced. On Friday evening, 6th, Alice takes a benefit. On the 9th Minnie Maddern; after her Roland Reed, and then the Wyndham Comedy co.

Billy Emerson puts in a reappearance to-night at the Standard after a vacation of about four weeks. Emerson and Reed will resume their old places on the end. Burton Stanley, in choice selections, Charley Reed's funny farce of Ward 6, the California Quartette in new selections, and the afterpiece, a burlesque on Verdi's opera of Il Trovatore, with Emerson, Reed, Stanley and the rest of the company in the cast.

Items: Johnson and Powers leave for the East today. They have proved themselves finished artists, and have made themselves great favorites.—It is a settled thing that Modjeska opens at the Baldwin Theatre May 9, for a season of four weeks. The Frohmans are said to be interested in it.—E. M. Roberts, acting manager for Gustave Frohman, left for the East last week.—Horace Lingard left for the East on the 26th, but was arrested in Oakland and brought back. He greatly blames B. F. Schwartz, his manager, who in his turn lays all the blame on Horace. Schwartz, in an interview in the *Call*, unburdens himself as follows: "There is no question that Lingard abandoned his company in the most cruel manner. His justification is that they were very bad actors. This comes in bad taste from William Horace. Aside from the fact that Messrs. Corbett, Douglas, Westford and Misses Butler and Andrews were members of Alice Dunning's company for five months, they were engaged by Lingard in January last, he having also managed Alice Dunning's company; consequently he knew them well and their capabilities. His departure from the city was unknown, save to himself and Forbes Dawson, who accompanied him. Shamed to think he deserted Miss Andrews, an old lady, he states that he purchased a ticket for her, too. This Miss Andrews denies. He not only leaves his co. in the lurch, but the manages at Napa, Vallejo and Stockton, who have billed and advertised him at great expense." *Wasp* says: "Manager Schwartz is doing his best to find places for the unfortunate people who have been deserted by Lingard, and we are glad to state, with some prospect of success. If there is no other way of getting them out of the hole they are in, could not our theatrical people get up a benefit for them, and thus relieve the unfortunates of their own profession, as they have done so often for those of other guilds."—James Hockings, a well-known manager of a variety theatre, committed suicide by jumping off from the steamer *El Capitan*, while passing Goat Island on the last trip to Oakland on Wednesday night. He had been drinking heavily of late, and was said to be half crazed. His body was recovered yesterday. He leaves a wife of a month to mourn his loss.—At the conclusion of Charley Reed's imitation of Louis Harrison in Photos, for Eberle's benefit at the Baldwin, on Thursday, which was a bumper one, the veritable Louis stepped out on the stage and shook hands with him. This unexpected move quite disconcerted him, and when, at the end of his imitation of Alice Harrison in her specialty, that little actress stepped out and repeated the congratulation, he became, indeed, a broken Reed. A little surprise like that will disconcert the coolest stager.—Voegtlin, the scenic artist, arrived from the East yesterday. He is under engagement to the Bush.

CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): Though Gus Williams' trusty lieutenants, the two Johns, (Rickaby and Robb), had enlisted the services of the local M. P.'s, the business of One of the Finest did not pan out amazingly large for the week. Excepting the introduction of one or two new songs, the performance contains no novelty. Dora Stuart, who, by the way, severs her connection with the troupe at close of present season, is a painstaking artiste, and renders the star valuable assistance. The present week will be devoted to Mlle. Rhea, as considerable interest centres in the artiste through her association with the Dramatic Festival. The week's business will doubtless result profitably. Callender's Consolidated Colored Minstrels, 16th.

Robinson's Opera House (R. E. J. Miles, manager): The German element were out in full force to patronize Geistinger, and consequently the engagement of the artiste, which terminated 8th, was, by long odds, the most profitable at this house for several months. The week's programme was a varied one and served to display a brilliant support. Mueller's play, Im Gelobten Lande, was brought out (1st) for the first time on any stage, and its success was such as to induce the author to appear before the curtain at the close of its final act, in response to the calls of the audience. During the current week, C. B. Bishop, whose last appearance here was with the Chapman Sisters (Blanche and Ella), in burlesque, will present Strictly Business. Harry Meredith, in Ranch 10, underlined for week of 16th.

Heuck's Opera House (James Collins, manager): Kiralfy Brothers' Black Crook held the boards entire week to a profitable attendance. The play was mounted in really excellent style, and creditably acted. The Squatter Sovereignty party will pay us a return visit present week under Mart Hanley's management, and on 13th will give a matinee performance in behalf of the Actors' Fund. Oliver Doud Byron is announced for week of 16th.

Coliseum Theatre (James E. Fennessy, manager): Hermann and Draper's 100 Wives comb. terminated a fairly remunerative engagement 8th. The troupe, while not remarkably strong in any special feature, is evenly balanced, and gives a rendition of the play that, while not rivaling the old Criterion Comedy co. in the same piece, is yet satisfactory. In the olio which preceded the drama, the Fieldings (John and Maggie) appeared in an amusing sketch to excellent advantage. The Meteors return during present week, and as the troupe packed the theatre on their January visit, Jim Fennessy entertains every assurance of a successful week.

Items: Miss Ida Roff, of this city, left 4th for Baltimore, intending to join Modjeska's troupe at latter place 7th.—Charley Wing disposed of several barrels of choice apples gratuitously on 7th from one of our prominent street corners as a means of advertising his star, Strictly Business Bishop.—A jewelry house of this city attached Alice Oates' receipts at Lexington, Ky., 3d, on a claim of $130 of several years' standing. The matter was finally compromised by the payment of $60 and the performance allowed to proceed.—John Hooley, advance agent of the Squatter Sovereignty comb., and Ed Stone, representing the interests of Rhea, arrived 4th.—The Vine Street Opera House, which has remained closed for three months past, will reopen 14th under the management of James A. Douglass. The house is conveniently located, and with a man of ability to look after its business interests should prove a profitable investment.—Uncle Samuel Colville dropped in on 7th to flash his smile on the advance arrangements for the Dramatic Festival.—During the performance of Black Crook at Heuck's, 5th, there occurred a piece of the spectacular sort not down on the bills, but which created considerable hilarity. One of the ballet-girls, at the termination of the second act, unaware of the descent of the drop-curtain, continued her performance, and became aware of her situation by the orchestra leader, and in her confusion to facilitate her stage exit, made a rush at the drop, which she endeavored fruitlessly to raise and crawl under. The stage manager's services were called into requisition, and the dancer, whose act had fairly brought down the house, was rescued from her uncomfortable position, and the act, though encored, was not repeated.—The advance sale of season seats for the Dramatic Festival aggregated $14,625.50, $5,215.50 of that amount being on the nature of premiums. Twelve hundred and sixty-seven seats remain as yet unsold.—The Thursby concerts were well attended.—Two benefits will be given in Cincinnati, 12th, on behalf of the Actors' Fund. The Squatter Sovereignty comb. will appear at Heuck's, and at the Grand Rhea and C. B. Bishop will appear in a joint programme.—John Havlin is in the city, and has arranged with Oscar Cobb, the Chicago theatrical architect, for the plans of his new theatre.—Manager P. Harris, of Pittsburg, who is here attending to business connected with the proposed Museum, will begin the work of remodeling the Fourteenth Street Theatre at the earliest date possible.

ST. LOUIS.

Grand Opera House (John W. Norton, manager): Rhea made her first St. Louis appearance 1st, in Adrienne. During the week she also appeared as Hester Grazebrook, Camille, Beatrice and is announced for The Adventuress to-night, 7th. Her best success was in Adrienne, and her Camille was excellent. Her support was generally painstaking and excellent. McCaull's Opera co. appear next week in Mignola.

Pope's Theatre (Charles R. Pope, manager): Hazel Kirke seems to lose not one jot of its popularity. It has packed the house at seven performances, doing the best business it has ever done here and one of the largest weeks in the history of the house. Bijou Heron, George Howard, W. H. Compton, Ada Gilman, Mrs. E. L. Davenport and H. G. Miller are the new members of the cast, and are all excellent. The piece was exquisitely set. Jay Rial's Uncle Tom's Cabin, 9th.

Olympic Theatre (Charles A. Spalding, manager): Barry and Fay opened to a tremendous house, 1st, and business has continued large all the week. There is nothing funnier on the stage than Irish Aristocracy; but it was better in the old form of Muldoon's Picnic than in its present long-drawn out form. Colville's Taken From Life returns 8th.

People's Theatre (William H. Smith, manager): W. G. Scanlan has done a very fine return business in Friend and Foe; his musical selections are particularly pleasing. Adams' Humpty Dumpty, 8th.

Items: Sackett's Dime Museum is doing an enormous business, as is also Gregory's on Fourth street. Sackett now runs establishments in Indianapolis, Kansas City, and talks about establishing another in Denver.—Zenobia, Pratt's new opera, was underlined for the 9th at Pope's; but the composer has withdrawn it from public representation. Finally Mr. Pope succeeded in filling the week with Jay Rial's Uncle Tom.—Al Bonner, of the Hazel Kirke party, is an old St. Louisan and a clever actor. He married Miss McKellops, formerly a leading belle.—The underlinings for the 13th, are Oliver Doud Byron at the People's; Standard Opera co. at Pope's; Thatcher, Primrose and West's Minstrels at the Olympic; Ludwig Barnay at the Grand Opera House.—George Heuer, assistant treasurer at the Olympic, benefits 21st. During the evening he will appear on the end with George Thatcher.—W. W. Cole's Circus opens in St. Louis April 23, for one week.—Barnum with his big "fake" Jumbo comes in the latter part of May.

NEW ORLEANS.

Academy of Music (David Bidwell, manager): The Katie Putnam co. inaugurated the second and last week of their engagement 1st, with a performance of Old Curiosity Shop. Miss Putnam gave a very clever rendition of the dual role of Little Nell and the Marchioness. The co., as usual, did nothing worthy of especial commendation. The same bill was kept on for the first three nights of the week. Little Sunflower and Little Barefoot have also been produced. The latter was selected for the attraction on the occasion of Miss Putnam's benefit, 6th. The Hess Acme Opera co. come to this house 8th, for two weeks. This will be their second engagement this season. Some changes have taken place in the co. since their last visit. Rose St. Quinten, who was quite a favorite here, is not with the co. The list has, however, been strengthened by the addition of Blanche Chapman and George W. Denham, formerly of Ford's Comic Opera co., and Annie Ellsler. The Academy will most probably close its season with this engagement.

Items: Everybody attending the benefit of Miss Putnam will be presented with a souvenir bracelet. During Miss Putnam's last visit here she was made an honorary member of Louisiana Hose co., one of our popular volunteer organizations. In token of their kindly remembrance of her, the co. propose to make her a handsome present on her benefit night. THE MIRROR correspondent has been requested to be the spokesman on the occasion.—Faranta's tent show continues to do a thriving business. They have lately erected a neat fountain in the tent, which sends forth sprays of perfumed water.—Gorman's Standard Novelty co. pitched their tent 1st, and have been doing excellent business ever since. The show is of the variety order, and at the cheap price of ten cents. Some of the features are very clever, and the audiences seemed well pleased. Benedict, comedian; Naoni, juggler; and Tandy on the slack-wire, are favorites.

CLEVELAND.

The Opera House orchestra and balcony chairs were fairly well occupied on Monday evening by an audience anxious to welcome the first appearance of Esmeralda. The co. worked hard to create a pleasant impression, and frequent laughter and applause attested their success. The genial Owens was approvingly recognized, and the modest Esmeralda (Annie Russell) won all hearts in about five minutes' time. The remaining characters, in the hands of Kate Denin-Wilson, Mr. and Mrs. Walcot, Charles A. Welles and Louise Dillon, were invested with sufficient naturalness, and the stage appointments wore a life-like appearance in every act, a studio setting attracting especial notice. The week's business averaged only fair, owing partly to wretched weather. Thatcher, Primrose and West and Barry and Fay divide the coming week. White Slave, 16th, week.

The Academy's fortunes were hardly rose-colored last week, for the Cleveland public are not over fond of Only a Farmer's Daughter, and refused to besiege the doors in true circus fashion. The public was wise in this instance, for even the memory of Lillian Cleves-Foote's performance of last season was preferable to the awful reality of Inez Rochelle's creation of the same part. Her support is irredeemably bad, with the double exception of Alfred Klein and the child-actress, Mamie Gilroy. Better things are looked for next week in the shape of Carrie Swain and Tony Denier. Charlotte Thompson follows 16th in Jane Eyre, Miss Multon and East Lynne.

Items: M. W. Tobin is among us, sounding the praises of Barry and Fay, and W. W. Kelly is busily engaged in a like service for Charlotte Thompson.—Manager Hanna appeared in a private box last Monday eve ("for this occasion only") and read election returns.—The Music Hall plans are about perfected, and subscriptions are rattling in at a lively rate.—The Roller Rink is now given over to horse shows, cheap cornet players and elocutionists.—The new Park Theatre foundations are rapidly going down. Work will go on day and night, if necessary, to complete the house by Oct. 15.—Manager Gaul has just signed a contract to "star" Prof. Reynolds, the mesmerist, for next two months.—Theodore Thomas gives two grand concerts May 5.—The Esmeralda programmes are nice enough to keep as souvenirs.—Annie Russell's pretty face filled the "mashers' row" last Wednesday evening.—E. Woditska assumed the part of Harold Lenox at his benefit Friday night.—The "give away" photos of Carrie Swain are apparently worth about ten cents a thousand.—Case Hall, on Tuesday evening, held an audience thoroughly delighted with the Philharmonic concert.—Alfred Klein, the comedian of Only a Farmer's Daughter co., goes with Sam'l of Posen next season.—Dora Hennings has returned home fresh from her Chicago successes. A testimonial concert will be given here 19th.—The Elks held their first social 5th.—Minstrel troupes seem to ignore the Academy this season. Why is it? A white cotton handkerchief, with pantomimic border in red, is Tony Denier's latest idea in the advertising line.—Minnie Hauk in grand concert is announced for May 15 and 16.—The Actors' Fund benefit at the Opera House, 12th, will be participated in by Barry and Fay. Tony Denier comb. and Carrie Swain ditto.

PHILADELPHIA.

Chestnut Street Opera House: The Salvini-Morris comb. opened on April 2 to $1,200. The receipts of Tuesday ran under the sum named. On Wednesday evening Othello drew $2,700, and although solicited by all to repeat the bill for the matinee of Saturday, Signor Salvini absolutely refused to do anything but The Outlaw—a gloomy play, not liked in this city. As Emilia Clara Morris is decidedly poor; not near so effective as Miss Prescott, who at best is faulty. Signor Salvini has already made $50,000, and will, it is said, add another $3,000 or more to the sum before he sails for Europe. The Black Flag is the attraction this week. Edwin F. Thorne and Mr. and Mrs. Nat Goodwin, the stars. Augustin Daly's new comedy, 7-20-8; or, Casting the Boomerang, 23d.

Haverly's Theatre: The Madison Square Theatre co., in Esmeralda, reappeared on Monday evening. Grau's French Opera co., 16th.

Walnut Street Theatre: This week a revival of Youth; next week, Augustin Daly's entire New York cast in The Squire.

Arch Street Theatre: Gus Williams put in a reappearance on Monday evening in One of the Finest. Annie Pixley is heralded for 16th and will appear in M'liss and Zara.

Lyceum: Fortunio is a success; nothing new is underlined.

Bijou Theatre: Never Too Late to Mend will remain the bill until Saturday, when, at the matinee, The Woman in Red will be presented.

Eleventh Street Opera House: No change of programme. The season will close on the 21st; it has been one of the most successful known at this resort. Carncross' Minstrels start out on their annual tour 13th, and will open in Washington.

National Theatre: Reeve's Allied comb. this week.

Grand Central: Tony Pastor's co. opened on Monday evening.

Items: Christine Nilsson gives two farewell concerts at the Academy of Music this week.—On the 24th the Cecilian will give Handel's grand oratorio, Israel in Egypt.—Mr. Mapleson heralds Italian opera at the Academy of Music, commencing 27th.—Next season at the Arch there will be introduced many novel features in the order of performance.—Margaret Lanner, who plays Mrs. Walsingham in Youth, at the Walnut this week, has an offer for next season from a New York manager.—Pretty souvenir programmes of Atlantic were given at the Walnut on Saturday in the shape of books of the song with lithographed sketches of the leading scenes and characters.—The Germania Orchestra brings its series of symphony concerts to a close on Saturday evening, the 28th.—Treasurer Charles Southwell, of the Lyceum, who is one of the most popular, unassuming and courteous of gentlemen, will take his benefit on Friday, and he has the good wishes of all. Southwell reflects credit upon any theatre at which he is engaged.—Managers Zimmerman and Nixon have decided to keep their theatres open until June.—C. B. Dockstader, of Carncross' Minstrels, is rapidly recovering from his severe indisposition.—Mrs. Langtry plays her farewell engagement in America at the Chestnut Opera House in May.

BOSTON.

The popular favorites, Mr. and Mrs. W. J. Florence, began an engagement at the Park Theatre on Monday night. The Mighty Dollar still proves as attractive as when first produced here seven years since. Florence's Bardwell Slote and Mrs. Florence's Mrs. Gudbury are things that can be remembered. I never tire of their humorous sayings and doings in this play. Business has been very good. This week, the Florences appear for the first time here in The Old Stager.

The Ideals closed their three weeks' engagement at the Globe on Saturday evening with a benefit to Miss E. H. Ober (how a manager can receive a benefit, I am at a loss to explain); H. M. S. Pinafore being the opera, with Karl, Barnabee, Whitney and Frothingham, of the original cast, in their well-known characters—Mathilde Phillipps as Buttercup, for the first time here. An immense audience, equal in fashion and intelligence to any I have ever seen collected within the walls of the Globe, honored the occasion. The co. was hailed with rapturous and continued plaudits as they appeared in the familiar costumes. Myron Whitney gained fresh laurels by his superb singing as the Captain. Barnabee was the life of the performance. Mathilde Phillipps sang charmingly as Buttercup. Marie Stone was a pleasing Josephine, and Tom Karl is a rapturous Ralph. The three week's stay here of the Ideals has been a series of crowded houses. This week, My Partner.

The Banker's Daughter, having drawn a succession of good houses, was taken off after the matinee on Saturday at the Museum. In the evening that popular actress, Mrs. J. R. Vincent, was honored with a brilliant and appreciative audience, on the occasion of her benefit. The Silver Spoon and Dreams of Delusion constituted the bill. This week, Salvini and Clara Morris in Outlaw and Othello, supported by the Salvini co. The sale of seats has been very large, and the affair promises to be the event of the season. On the off nights the regular co. appears in Old Heads and Young Hearts.

Iolanthe, at the Bijou, is rapidly nearing the end of its long run, and is attracting crowded houses nightly. Pounce & Co. is announced for 19th.

The Howard Athenæum did a very large business last week with the Rentz-Santley co., and this week Leavitt's Minstrels hold the boards. Frank Moran, Lew Benedict and A. J. Talbot are the principal comedians.

At the Windsor Theatre another great specialty bill is announced for this week. The co. is headed by the famous Big Four, Sanford and Wilson, Murray and Murphy, Hines and Remington, Frank Lewis, Nellie Richards and others.

At the Boylston Museum a most attractive bill is offered. Joe and Annie Burgess, Olympia Quartette, Joe Mealey and Nellie Hague, Le Clair and Russell, Minnie Riordan, Mr. and Mrs. Jerry Cohan and Mlle. Le Fevre all appear.

Items: During the Salvini-Morris engagement at the Museum the regular company will appear in the adjacent cities in School for Scandal.—Ida Aubrey plays Desdemona and Emma in Othello and The Outlaw.—Gertrude Franklin, Edith Abell and Harry Dixey appear in Wolff's opera of Pounce & Co.—Nellie Larkelle is engaged by M. B. Leavitt to play Gabriel (Evangeline) in London.—That estimable lady and accomplished actress, Mrs. Thomas Barry, will play the Duchess in Faint Heart Ne'er Won Fair Lady for the benefit of the Theatrical Mechanics' Association.—Harry Bloodgood, the popular negro comedian, is in the city, and has a new play which is now in rehearsal, preparatory to a tour on the road.—Miss Ober has signed with Mr. Stetson for a three weeks' engagement of the Ideals at the Globe next season. Miss Ober and Georgie Cayvan sail for Europe June 7th.—Mrs. W. L. Ayling is recovering from her recent illness.—Miss Jane Parker, for many years a member of the Tremont and National Theatres, has made application for admission to the Forrest Home.—W. J. Florence plays Captain Cuttle for the Actors' Fund benefit.—Gus Williams, in One of the Finest, comes to the Howard, 30th.—Rose Temple is in the city. Her sister Bessie has recovered from her severe illness.—Mose Fiske will next season rejuvenate his play entitled Monopoly.—R. M. Field will give the free use of the Museum to the members of the co. for the Actors' Fund benefit, when circumstances may permit them to give a benefit in aid of the fund. Mr. Field is now on his way to Europe.—Janauschek will leave for Europe immediately after her California engagement.—The Casino is now open to the public.—Edward H. Hastings, general manager of the Bijou Theatre, sailed from Liverpool, 5th inst., for New York.—M. B. Curtis, in Sam'l of Posen, has signed for the Globe for next season; also Mme. Modjeska.—If Mr. Stetson concludes upon a stock co. for the Fifth Avenue Theatre for next season, Carlotta LeClercq will be a member, the whole co. being the largest and strongest in the country.—W. J. Ferguson plays Chateau Renaud in The Corsican Brothers during the engagement in this city.

CHICAGO.

Herr Ludwig Barnay made his first appearance at the Grand Opera House before a small audience, in the character of Uriel Acosta, in the play of that name. He proved himself to be an actor of the highest attainments, and one worthy to stand with any of the famous tragedians of the present day. He gave the impression of having a great reserve power, never allowing himself to reach his full strength until the final effect of the act, and then making a grand effort that electrified his audience. The play was comparatively unknown in this city, which was the cause of the smallness of the house; but each succeeding night there was a marked increase up to the night when Herr Barnay appeared in Lear, when the house was crowded. The engagement may be set down as a success, and marks an era in the history of our local stage, and cannot fail to educate our people to a higher standard. This week, George S. Knight and wife, in Baron Rudolph—an attraction that Manager Hamlin has secured to fill in a week left vacant by the failure of another co. to come to time. Boston Ideals, 16th.

The Two Dromios, in the persons of Robson and Crane, have crowded Hooley's Theatre the past week. The Comedy of Errors has been put on in superb style; and it is altogether a performance that does credit alike to management and actors. For some unexplained reason this comedy will be taken off for the second week, and the time-worn and unprofitable Our Bachelors and Sharps an Flats will be substituted.

At Haverly's Theatre, Duff's Standard Opera co. have presented Heart and Hand all the week to excellent business, Marie Conron and George Sweet dividing the honors in singing. The opera is put on in gorgeous style, and will undoubtedly run the two weeks of the engagement. Her Atonement (Emily Rigl) 16th.

Roland Reed, in his play of Cheek, has had fair patronage at McVicker's. We think, however, that this bright young comedian could find other means of displaying his talent than through the medium of so trashy a play. Fred Marsden should be called the "Lost Will" dramatist, for five out of six of his plays have a plot which hinges on a will or some similar document being lost and turning up just at the right time. This week Hazel Kirke, with Bijou Heron and C. W. Couldock in the cast. Taken From Life, 16th.

The Meteors have had splendid patronage at the Olympic. This co. may be considered as equal in merit to any on the road. This week, Devil's Auction.

Oliver Doud Byron has filled the Academy of Music with admirers of his sensational drama, 10,000 Miles Away. This week, Rankin in the Danites.

The Lyceum, with McAndrews' comb., has had no cause to complain, and this week will will present Andy Morris Pantomine co., and Fannie Louise Buckingham for the following week.

Items: Haverly's Theatre will turn out the gas for good on Sunday night; and on Monday the electric light will flood the auditorium.—Now it is John Stetson and R. E. J. Mies who are going to build a theatre here. Well, let them come. Between so many builders, something ought to go up.—The Boston Theatre co. come to McVicker's in May for a seven weeks' season, producing their latest success—£50,000; or, Pluck.—S. G. Pratt is said to have sunk $2,500 by the production of Zenobia. If so, his backers must have lost twice as much.—A Miss Selina Fetler, of Louisville, has arrived in the city, and will shortly appear at the Grand in Romeo and Juliet, Love's Sacrifice, and The Wife, if suitable arrangements can be made.—Mlle. Lillian Miska, advertised as the young Russian comedienne, is now about to tempt fate by a tour of the country in a play by Scott Marble. Strange that a Russian actress should reach Chicago before getting a notable play, and still more strange that Marble should be the author.—Sam Colville is in town, and says that the production of Taken from Life on the 16th will be something great. Joseph Wheelock will be in the cast.

BROOKLYN.

In securing The Lights o' London for the present week, Manager Sinn struck a bonanza, for the Park Theatre has been well filled every night. This is somewhat unusual, as the play was seen here at the beginning of the season. The scenic effects are managed admirably, and the story of the play is presented by a company of excellent actors. The prominent feature is the acting of Dominick Murray as Seth Preene. There is an earnestness about the presentation that carries away the audience at every performance, and the character receives its full justice. Little Charlie Thropp, as Little Tim the waif, is nightly recalled after his scene with Muldoon in Regents' Park. James Taghe makes a manly Harold Armytage, and Horace Vinton personates the heartless cousin very cleverly. Miss Hudson's Bess Marks is rendered with great care, and in the pathetic portions the little lady is very effective. Mrs. Anne Yeamans, who plays Mrs. Jarvis, is a thorough artist, and in make-up, acting and stage business displays great ability. It may be said of her now, as when she first played the character in New York, that she came in for the greater part of the applause.

Olivette, with Catherine Lewis in the title role, proves a strong card at Haverly's this week. There is no better representative of the character on the stage than Miss Lewis, and her arch, piquant manners serve to heighten the beauty of her singing. Constance Lewis, as the Countess, gave an artistic rendition of the character. Laurent and Joseph Greensfelder, as Valentine and De Merrimac, respectively, caused roars of laughter. Next week, One of the Finest.

John A. Stevens opened to a crowded house at the Grand Opera House on Monday evening, in Passion's Slave, and has drawn large audiences thus far in the week. The play is quite sensational, but is nevertheless highly enjoyable, and the interest is well sustained. It was very handsomely mounted by the management of the Grand, and the realism is quite startling at times. Stevens has a character in the hero of the play which gives full scope to his abilities in the dramatic line, and he presents a most excellent characterization. John Jack enacts General Briscoe in good style, while the Shepley of Henry Holland is worthy of high praise. Welsh Edwards and Charles Burke do the comic business of the play, and are simply immense. A more humorous, and at the same time artistic, piece of acting, than that of Welsh Edwards in the drunken scene is rarely seen. Abbie Pierce, as the heroine, plays in a very careful and conscientious manner, and Gabrielle Du Sauld makes a charming Clotilde. Lilla Vane, as Pattie, shows that she is a good soubrette. Next week, Frank Mayo.

Items: The Union Square success, A Parisian Romance, will shortly be produced at Haverly's.—Manager McConnell is in Chicago, superintending the production of Her Atonement.—William Tell will be sung by Mapleson's troupe at the Academy to-night.—All the theatres give a matinee for the Actors' Fund on Thursday.—John McCullough opens at the Grand on the 23d. Treasurer Simpson is already busy selling reserved seats for the opening night.—Business is good at all the theatres this week.

BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, managers): Den Thompson in his famous representation of Josh Whitcomb is amusing the patrons this week. He is to be followed by the great Booth's Theatre success, The Corsican Brothers.

Lee Avenue Academy of Music (Berger and Price, managers): Davy Crockett as produced by the well-known Frank Mayo has the boards this week, and business is good. Bertha Welby follows next week.

Broadway Theatre (Charles S. Gray, manager): An excellent variety bill is the order of business here, as usual.

BALTIMORE.

Holliday Street Theatre (John W. Albaugh, manager): Modjeska's acting called forth the most favorable comment. Her Rosalind, as one would suppose Orlando would love and rave over. Her costuming of the part was original and picturesque. As Viola, she was equally pleasing; she looked extremely well in her page's dress, and displayed in many ways her true artistic qualities. The supporting company was far above the average. Maurice Barrymore and Helen Leigh are specially mentionable for excellent work done. The attendance was fair, but not what it should have been. Such artists as Modjeska should see but few vacant seats in the house. John T. Raymond opened on Monday night in his new play, In Paradise, to a good house. Next week, Maggie Mitchell.

Academy of Music (Samuel W. Fort, manager): The Wilbur Opera co., except on the nights of Sam Fort's and Alvin Talbott's benefit, drew fair houses only. They give a very good, even performance; but their repertoire is limited, and the public have been surfeited with Mascotte, Olivette and Patience. On Saturday night, A. W. F. McCollier had to leave for Philadelphia, and his place was filled by W. H. Newborough, who played Lorenzo quite acceptably. Annie Pixley began a week's engagement on Monday night under brilliant auspices. She is one of the brightest, most winsome little artistes on the boards, and as M'liss, was simply bewitching. Zara will be given the latter part of the week. Next attraction, the Langtry.

Ford's Opera House (John T. Ford, proprietor): Minnie Palmer played to big houses all week, though I fail to see wherein her drawing power lies. She sings fairly; but her acting is a weak, very weak imitation of Lotta, and as for the play, the least said the better. In reality, the star in the performance, if there be any star in it, was T. J. Hawkins, who did a clever character part as the old "beat." Haverly's Mastodon were greeted with a crowded house on Monday night, and gave a very good entertainment. Next week, Rose Eytinge.

Monumental Theatre (James L. Kernan, manager): The mesmeric experiments of Profs. J. E. and T. E. Kennedy, which closed the performance of Baily and Kennedy's show last week, were among the most amusing acts ever given in this house. I would not venture an opinion as to whether it was a put up job or not. I can only say that if it was, it was miraculously well done. Ida Siddons' Female Mastodons opened for the week on Monday night. Next week, McCarthy, Monroe and Hearney's Muldoon's Picnic comb.

Front Street Theatre (Daniel A. Kelly, manager): The programme this week is headed by Frank Jones and Alice Montague in their sensational drama, The Black Hand, supported by Dan Keely and the regular co. In the olio preceding the drama are: Charles Diamond, Milanese minstrel; Homer and Lingard, in sketches; John F. Fenton, clog dancer; Farrell and Leland, in sketches, and Billy Kennedy, comedian. Next week, the Two Johns' comb.

Items: George F. Ford, treasurer of the Opera House, will benefit 16th. Rose Eytinge will be the attraction.—A grand matinee for the benefit of the Actors' Fund will take place at the Academy of Music Thursday afternoon. The performance will open with the farce, All That Glitters is Not Gold, with John T. Raymond as Toby Twinkle, supported by Manager J. W. Albaugh, of Holliday Street Theatre, Mrs. Albaugh, Manager S. W. Fort and members of Raymond's co. An olio follows, given by the variety stars, playing at the Monumental and Front Street Theatre; then Annie Pixley in an act of M'liss, followed by the stars of Haverly's Mastodon Minstrels in an olio. John T. Raymond, in the trial scene from the Gilded Age, with all the managers and assistant managers of the different theatres as the jurymen. The performance will conclude with a burlesque on Camille, with Frank Drew, of the Mastodons, as Camille.—The Elks' benefit is fixed for Wednesday afternoon, 18th; Maggie Mitchell will appear.—Harry Myer and wife, late of Ford's co., joined the Wilbur party here last week.

ALABAMA.

EUFAULA.

Shorter Opera House (P. H. Morris, manager): Professor Seeman, 28th and 29th, to small but well-pleased audiences; conceded to be the finest magician that ever visited the place. John E. Ince co., in Fun in a Boarding School, 2d, to a deservedly good house.

ARKANSAS.

TEXARKANA.

Orr's Opera House (Thomas Orr, manager): Kiralfys' Black Crook, March 22, to good business. Haverly's Merry War, 2d, to fair house.

HOT SPRINGS.

Opera House (W. J. Slocum, manager): Haverly's Merry War Opera co., 3d and 4th, in La Mascotte and Merry War. As it was the third time La Mascotte has been played here this season, there was only a fair house. Merry War had a crowded house.

Item: Manager Spellman will shortly arrive from Chicago with "talent" for his Variety Theatre.

CALIFORNIA.

SAN JOSÉ.

California Theatre (C. W. Williams, manager): March 20, Rice's Surprise Party played a return engagement to a very large audience, which was fully as enthusiastic as on the first visit. The good nature of the thousand or more persons in the audience did not desert them when, at eight o'clock, John A. Mackey came to the footlights and said that on account of a failure to make railroad connection a number of the co. had been delayed, necessitating a short wait. Mr. Mackey improved the interim by introducing a scene at the door with H. B. Jarrett, Rice's manager, which was quite amusing. Mackey, in language forcible but not elegant, blamed the manager for the delay. It developed nothing but wind, however, and was of short duration. The curtain went up at about nine o'clock, and the performance was entirely satisfactory. The Madison Square co. also played a return engagement, presenting Young Mrs. Winthrop, 27th, and Esmeralda, 28th. The business both nights was good.

Item: Eleanor Calhoun writes from London to her friends here that she will not play Perdita at the Haymarket, as announced, on account of ill health. She will, however, fill her engagement at that theatre in some other role.

CONNECTICUT.

NEW HAVEN.

Carll's Opera House (Peter E. Carll, proprietor): John A. Stevens appeared 2d and 3d in Passion's Slave and Unknown. It was artistically the most successful engagement Mr. Stevens has ever played here; but business was not encouraging. Of the Lillian Russell Concert co. I cannot report large houses during the performance on 6th and 7th. Without any pretention to greatness, every member was equal to his or her attempts. Margaret Mather 12th; Ada Gray 13th and 14th; Maud Granger 18th; Corsican Brothers 24th and 25th; Haverly's Mastodons 26th; Joe Murphy 27th and 28th, are the bookings for the month.

Grand Opera House (Clark Peck, proprietor): Edwin Gault's co. played, in company with amateurs, Robert Macaire 2d, 3d and 4th, to good houses. The Fifth Avenue Comedy co. present standard plays in good style, but in Only a Miner's Daughter, played 7th, they did not succeed so well. Harry Miner's Comedy Four 12th; Elliott Barnes' Summer Boarders 13th and 14th; San Francisco 16th; Fostelle Comedy co. 20th and 21st.

New Haven Opera House (Palmer and Ulmer, lessees): Frank I. Frayne came 3d, playing Mardo to a fair house. The play has degenerated into almost a menagerie, and a local scribe takes Frayne to task with some justice for the careless way in which the ugly lions, hyenas, etc., are handled and guarded. Janauschek comes 12th and 13th.

Items: Etelka Barry opens her preliminary American tour at Carll's the 4th and 5th of May.—Manager Peck gives his house, etc., and the Harry Miner Comedy Four play 12th for the Actors' Fund. I do not think either Janauschek or Mather will do as much for the fund.—We are just now literally showed to death, with many attractions turned away from all our three houses. It will soon be to some one's advantage to restrict the number of bookings.

MERIDEN.

Meriden Opera House (T. H. Delevan, manager): Leavitt's Gigantean Minstrels 2d to good house. Everything fresh. Good local hits. My Partner third time, to $350 house, 4th. Maid of Arran is a bright and smooth drama. Agnes Hallock as Shiela; support good. Maid of Arran can come again, judging from applause. Miss Hallock's rendering of the song "Ship-a-Hoy," had a triple encore.

MIDDLETOWN.

McDonough Opera House (A. M. Colegrove, manager): Leavitt's Gigantean Minstrels gave a fine show to packed house 3d. Baum's Maid of Arran co. gave a splendid performance 9th to small audience. Agnes Hallock as Shiela, and Maria Frances as Oona were very acceptable. Summer Boarders 10th; Denman Thompson 24th.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): Leavitt's Giganteans 6th to a fair audience. The singing in the first part was very good. The specialty people worthy of mention were Billy Buckley and Fred Matthews.

American Theatre (W. S. Ross, manager): Good business past week, principal attraction being N. S. Wood in the drama, The Boy Scout, week of 9th, opened to good house, with a long list of specialty people.

Items: The Hartford Lodge of Elks is in a very prosperous condition; numbers over seventy new members, and applications are being received every week. A benefit will be given before long. A large delegation visited Newark, N. J., 8th, to take part in the installation of a lodge.—Manager Henman, of the National Theatre, New York, and N. S. Wood, spent Sunday with Manager Ross, of the American.

COLORADO.

DENVER.

Tabor Opera House (W. H. Bush, manager): The McCaull Opera co. made a decided hit, and are playing to splendid house. It is one of the best troupes that has visited Denver in a long time. Lily Post made her first appearance here, and was quite a favorite with the Denver public. William Carlton is also very popular, being repeatedly recalled. Receipts for the first night were $800, and the second $980, showing a big increase in business.

Palace Theatre (Ed Chase, manager): Business fair. Arrivals: Harry and Rose Franklin and Lillian Thompson.

Items: Lilly Post arrived in Denver Sunday to join the McCaull Opera co.—Mestayer's Tourists open at the Tabor Opera House 8th for one week.

LEADVILLE.

Tabor Opera House (J. H. Cragg, manager): Baker and Farron, to fair business, 2d, 3d, 4th. J. H. Cragg has gone East for a month's visit, leaving T. H. Van Valzah treasurer, in charge.

Foster's Zoo (Ned

the season of '23 and '24, will, with the interior improvements, make it far more comfortable and attractive than heretofore. From what your correspondent has heard it is not at all probable that the project of building a new opera house will be carried out; certainly not in the near future.—Most of the bookings for next season have been made, the manager gives no names at present; but the list is an exceedingly attractive one.

AUGUSTA.

Music Theatre (S. Cohen, manager); Hermann gave one of his interesting exhibitions on the 3d to a good audience. He has lost none of his skill in sleight-of-hand. His tricks are wonderful. Tom Thumb had one of the largest matinees ever known here; about 1,600 people in the house—$700 all told, in spite of low prices. As the opera house has been burned to the ground, Manager Cohen will have it all his own way; but he says he will only book acknowledged talent, and endeavor not to present things. I am very sorry the old theatre is destroyed, for it is connected with many pleasant associations in the past. It was built by four gentlemen of this city who were lovers of the drama, and at one time we hope open the whole season by one manager, Mr. Forbes, and did a fair business. That was over forty years since.

ILLINOIS.

QUINCY.

Opera House (Dr. P. A. Marks, manager): Anna Morgan appeared to a fair audience, 5th, in select readings. Her renditions throughout were highly meritorious. George H. Adams' Pantomime co., to crowded house, 6th; orchestra and performance good. Springfield Witch Factory Band in a superb concert bill, 7th. The Arion Quartette (vocal) are excellent. May they come again.

GALESBURG.

Opera House (F. B. Kirch, manager): The Slayton Ideals entertained a small audience 4th. Thomas Keene (Richard III.) booked for 13th.

FREEPORT.

Germania Hall (R. Hefti, manager): The Emma Abbott Opera co. played La Sonnambula, 2d, to a very large audience. After each act Miss Abbott was called before the curtain.

JOLIET.

Opera House (E. S. Barney, manager): Howorth's Hibernica came March 31 to very good business. George H. Adams' Humpty Dumpty, 2d; large house.

PEORIA.

Grand Opera House (J. B. Barnes, manager): Mlle. Rhea appeared March 29 and 30, followed by Lawrence Barrett, 2d, both to very large and exceedingly well pleased audiences. Adams and Forepaugh's Humpty Dumpty co. delighted a large house 4th; Barney McAuley 13th and 14th.

BLOOMINGTON.

Durley Hall (Tillotson and Fell, managers): Haverly's Mastodons come 16th. As this co. has not been here for two years, it will undoubtedly draw an immense house.

INDIANA.

KOKOMO.

Opera House (H. E. Henderson, manager): John Thompson came March 29 in Around the World, to poor business. Mason and Morgan's Uncle Tom snap held the boards 4th to big business. The donkey and bloodhounds never fail to draw. A Madison Square co. in Hazel Kirke, 11th. Sol Smith Russell in Edgewood Folks, 16th.

Item: Prof. J. C. Garr and Ned Klum, of this city, gave Bohemian Girl at Wabash, 30th and 31st, assisted by local talent.

RICHMOND.

Grand Opera House (Dobbins Brothers, managers): Harry Meridith in Ranch 10 played an uprofitable two nights' engagement 2d and 3d. The burning of Ranch 10 was very fine. Coming: C. B. Bishop in Strictly Business, 16th. Madison Square Theatre co. in Esmeralda, 19th. Devil's Auction, 21st.

LAPORTE.

Hall's Opera House (A. Hall, manager): Gorman's Muldoon's Picnic played 2d to fair business. Hazel Kirke, 4th, to good business; audience pleased. Fogg's Ferry, 30th. Duprez and Benedict's Minstrels, May 4.

TERRE HAUTE.

Opera House (H. M. Smith, manager): The only attraction this week was Callender's minstrels, who presented a good performance, 3d, before a large audience.

VINCENNES.

Green's Opera House (William Green, manager): Ford's Comic Opera co. in Iolanthe, 7th, to a big house. The performance was fine, but cut short on account of the early departure of train upon which the co. departed for Decatur, Ill. Alf Burnett's Tea party is booked for 24th.

Item: Ford's Comic Opera co. open in St. Louis, June 6, at Uhrig's Cave, for a three months' engagement

IOWA.

COUNCIL BLUFFS.

Dohany's Opera House (John Dohany, proprietor): It has been one month since we have had an entertainment of any kind, Squatter Sovereignty being the last, on March 5. By the way, allow me to say that we are going to have one of the most handy and convenient opera houses in the West. Manager Dohany intends to spare no pains or expense to make it so. It is under good management, Mr. Dohany himself being a carpenter and builder, and also something of an architect. The building is progressing finely, and will be ready some time in September. Everything in the way of scenery and furniture for any kind of an attraction will be complete. Stage, 38x60; several dressing-rooms; waiting or reception-room, with plenty of reading matter. The Opera House is located on the north-east corner Broadway and Seventh streets, and on the north-west corner is to be built a large first-class hotel. Congress having appropriated $150,000 for a Government building; it is to be built on the south-west corner.

DAVENPORT.

Burtis' Opera House (A. L. Skeels, manager): B. McAuley 12th; Reminyi Concert co. 13th.

KEOKUK.

Keokuk Opera House (D. L. Hughes, manager): Robson and Crane appeared March 30 in Sharps and Flats, and delighted a large audience.

Items: This week has been a quiet one in the way of amusements. It is the first week this season we have been without any attraction at the Keokuk Opera House.—B. D. Stevens did the advance work for B. McAuley.

BURLINGTON.

Grand Opera House (George A. Duncan, manager): A splendid house greeted Lawrence Barrett in Francesca da Rimini 3d. The play, though rather somber, contains many heroic passages and dramatic situations, affording Mr. Barrett ample scope for the display of his fine elocutionary powers. The audience made their pleasure manifest by frequent bursts of applause, and by calling the star before the curtain after each act. Marie Wainwright, in the title role, and Lewis James as the Jester, played their parts superbly, and came in for a large share of the applause. George H. Adams and pantomime co. to a packed and overflowing house 5th. Performance excellent of its kind.

Grimes' Opera House (R. M. Washburn, manager): Slayton Ideal Concert co. 2d and 3d to good business first night; light attendance second.

DUBUQUE.

Opera House (Duncan and Waller, managers): Harry Webber and a very mild co. presented Flint and Steel 3d to very light business. Atkinson's Jollities in The Electric Spark appear to-night (6th) with good outlook, and continue 7th; also give matinee. Ida Lewis opens 9th in Jane Eyre, and continues the week in various dramas. Ford's Opera co., booked for 5th, cancelled without giving any notice. The Litta Grand Concert co. comes 17th; Haverly's Minstrels 24th.

OSKALOOSA.

Masonic Opera House (G. N. Beechler, manager): This house has been closed since March 24, and will remain closed until 12th, when Atkinson's Jollities make a return date.

Item: Some of the Ottumwa capitalists are agitating the question of a new opera house. No town in Iowa needs a good house more than Ottumwa.

CEDAR RAPIDS.

Greene's Opera House (C. G. Greene, manager). Donavin's Tennesseeans to a very small house 2d. Princeton College Glee Club is booked for 7th. Cedar Rapids is the only city in Iowa, and the only place west of Chicago in which this musical comb. will appear. Haverly's Minstrels 26th; Barney McAuley 30th.

Items: The attractions here have been limited for the last month, according to THE MIRROR'S "one-night stand" suggestions, and the houses have been unusually large.—Assistant-manager D. I. Schneider, with his usual courtesy, conducted THE MIRROR correspondent through the various ins-and-outs of the mechanical departments of the Opera House, and kindly called the scribe's attention to some long-felt wants in the way of scenic additions and stage improvements, which are to be supplied and remedied as soon as possible.

KANSAS.

LAWRENCE.

Bowersock Opera House (W. F. March, treasurer): Nothing past week at this house.

Items: J. D. Bowersock, the proprietor of the Opera house, was reelected Mayor of our city in a very closely-contested election.—Mestayer's Tourists, 6th. The indications are a welcome reception.

TOPEKA.

Grand Opera House (Wood and Updegraff, managers): Kiralfys' Black Crook, 4th and 5th, to very good business. This was the first presentation of the Crook in our city, and its reception was very hearty.

Topeka Opera House (L. M. Crawford, manager): Byer Sisters in Out of Bondage, 5th and 6th. The performances were excellent and appreciated, but the patronage rather poor.

FORT SCOTT.

Davidson's Opera House (W. W. Patterson, manager): A Madison Square co. presented Hazel Kirke to a large audience, 3d. The co gave good satisfaction. Charles A. Gardner 10th, in Karl.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): We have had two large opera cos. the past week—Ford's and McCaull's; the first named in Iolanthe and Black Crooks, and the last in Heart and Hand and The Sorcerer. Business has been good. Iolanthe seemed to be the most popular, and would have run well the whole week. McCaull's co. is a very good one. Digby Bell is quite a favorite in Louisville; but Heart and Hand did not seem to create any enthusiasm. Callender's Minstrels appear next. Manager Macauley is endeavoring to arrange for the appearance of Thomas' Orchestra, but the subscription list is not yet completed.

PADUCAH.

St. Clair Hall (Landin and Clark, managers): Barney McAuley came 2d and 3d; first night splendid business; second night not so good. Mr. McAuley was suffering from a severe cold, and could hardly speak above a whisper.

Item: It is decided that Paducah is to have a new Opera House. Messrs. Lobe, Bloom and Langstaff, three wealthy citizens, will build it this Spring. It is to cost $15,000 or $20,000.

MAINE.

PORTLAND.

Theatre (Frank Curtis, manager): Two strong cards this week attracted good audiences and every one was satisfied. Esmeralda, by the Madison Square Theatre co., filled the house 4th and 5th and presented this popular success in fine form. Nat Salisbury's Troubadours followed 6th and 7th, with Greenroom Fun, to enthusiastic house.

Lyceum Theatre: Business good and a fine variety olio well given. Next week Barlow and Wilson's Minstrels.

Items: The Sam'l of Posen party, much to Frank's disgust, are to be played here May 4 and 5, by the Brown Light Artillery.—Charles H. Hicks, the advance for the Esmeralda co. is the owner of an imported pug, presented to him by Charles F. Newell, treasurer of the theatre.—Callender's Minstrels are to appear here in June.—Leavitt's Giganteans are booked for Fast Day (19th).

AUGUSTA.

Granite Hall (C. B. Morton, agent): 5th, concert by Andrew's Orchestra, of Bangor, to small but highly appreciative audience. R. B. Hall, cornetist, an old favorite, was received with enthusiasm. Bishop's Georgia Minstrels to fair business, 6th. Company very good.

MARYLAND.

FREDERICK.

City Hall (Hiram Bartgis, manager): Madison Square co., in Young Mrs. Winthrop, 3d, to fair house.

MASSACHUSETTS.

FALL RIVER.

Academy of Music (George Hackett, manager): Lillian Billings, in Only a Farmer's Daughter, 5th and 6th, with matinee 5th, to good business. The co. is poor. Lillian Billings, as Mme. Laurent, is not able to infuse the life that such a character calls for. Joseph Adelman, as Harold Lennox, tried to please; but an amateur could have done as well. Recipts, 5th, at matinee, $300; night, $625.

Opera House (Charles A. King, manager): Opened 2d as a Dime Museum and Variety Theatre. Business fair. Last night (7th) the manager took the receipts for the week and left for parts unknown. The co. have not been paid. The rent was paid a month in advance.

Items: Lotta was booked for next season, but has cancelled and will play May 5. Manager Hackett had her for a two weeks' trip over the New England circuit. The lady sends word that she shall retire for two years and go to Europe to rest.—Charles Burnham, stage manager of the Boylston Museum, Boston, is engaged as director of amusements at Forrest Hill Gardens in this city for the Summer season.—Margaret Mather wanted a date in week of 23d, but Equine Paradox having the entire week, Manager Hackett was obliged to decline. He assures me, however, that we shall see her next season.—This season has been the best the Academy has ever had, and managers inform me that Fall River is the best "show town" in New England, outside of Boston, this season.—Manager Hackett is trying to work up a benefit for the police in May, with Gus Williams as the attraction, if possible. He is also negotiating with Rhea for an appearance here in May.—Manager Frank's wife, who takes tickets, speaks very highly of THE MIRROR, and says it is the leading paper.—Only a Farmer's Daughter was to play in Providence 12th, 13th and 14th, but Manager Hackett having a chance to put Mrs. Langtry in those dates, Mr. Frank consented to cancel. The co. play in Somerset, 13th, being the first performance given there this season. It was the intention, when the play was put upon the road, to make Justine, the Farmer's Daughter, the star part. But the adventuress being preferred by the leading lady, it was put on that way. Next season, Manager Gardiner will make Justine the star part, with a strong leading lady in the role of Mme. Laurent.

WORCESTER.

Worcester Theatre (Charles Wilkinson, manager): The engagements this week have been recognized by crowded houses. Joe Murphy, in Shaun Rhue, 3d. Den Thompson, second visit, to over-crowded house, 4th. Two performances (Fast day), Leavitt's Giganteans, to crowded and fashionable house. Margaret Mather, in Romeo and Juliet, 6th, to crowded and fashionable house. She gave the best Juliet ever seen here, and was strongly supported, Salvini being a fine Romeo and Levick an admirable Mercutio. All three were called before the curtain several times. Monte Cristo, 14th.

Items: The crowd in waiting for Mather tickets broke open the front door early in the evening, and the police were called to keep order.—Your correspondent found Agent F. G. Prescott a live man and an agreeable acquaintance.—John A. Stevens, the man who advertised the leasing of all theatres in one-night-stand towns, has been booked here since September, and has broken his contracts by refusing to fill dates several times. He was due here 8th, but now wants to cancel.

NEW BEDFORD.

Opera House (Walter Clifford, manager): Barlow and Wilson's Minstrels appeared 2d to big business, giving a first-class performance. Janauschek 5th, in Zillah, which afforded excellent opportunities for the display of the emotional powers of the great actress. Business fair, support good. Boston Museum co., in Marble Heart, 13th; Collier's Lights o' London, 16th, 17th, 18th; Bartholomew's Equine Paradox, 30th, week.

Items: The Board of Aldermen have cut down the license fee at the Opera House from nine dollars to five dollars a night, and no free tickets are asked either. The new management of the house is very popular, and the present agent, J. C. Omey, from his long experience in the amusement business in various capacities, is fully competent for the position.—Two attractions here night of May 1. Liberty Hall will probably have to be brought into requisition for the occasion.—The Boston Museum co. pass the night away from Boston when in this city, the only place where they do while on the road.

LOWELL.

Huntington Hall (John F. Cosgrove, manager): Joe Murphy, in Kerry Gow, 4th, to standing room only. Hi Henry's Minstrels gave a tame performance 5th, to a large audience. Mira Moriata, supported by Loudon McCormac, W. H. Southard and a number of amateurs appeared 6th and 7th in Rina, the Slave Girl, a play written for her by Dr. Thompson, of this city. I did not attend either performance, but my friends tell me that, for thrilling situations, Zina beats Alvin Joslin. Margaret Mather, 17th; Janauschek, 20th.

Music Hall (Simons and Emery, lessees): Collier's Lights o' London 2d, 3d and 4th, to large and enthusiastic audience. The cast, with the exception of little Edna Bankson, who as Tim, the waif, did some clever acting, was very weak, and was not what we expected after seeing the excellent companies which Manager Collier brought here in The Banker's Daughter in seasons past. The scenery was particularly handsome. Boston Miniature Opera co., in Patience and Billee Taylor, 5th, to well-filled house.

FITCHBURG.

Opera House (A. Whitney, proprietor): C. B. Palmer's American Theatre co. 4th to a very small house; show fair. Salsbury's Troubadours in Greenroom Fun 5th to a good house. Margaret Mather in Romeo and Juliet to a large and fashionable audience 6th.

BROCKTON.

Opera House (H. L. Bryant, manager): The Wilbur Opera co. was booked to appear March 30, and had one of the largest advance sales of the season, but were obliged to cancel. Denman Thompson played to a large and fashionable audience 2d. The Murray Dramatic co. in The Octoroon gave performances afternoon and evening to packed houses 5th. Manager Bryant, of the Opera House, sustained the character of Walmotte in excellent style; and, in fact, all of the co. did well. Barlow, Wilson and co.'s Minstrels appeared to a good house, and gave a very fair show. Several of the members were suffering with severe colds, and consequently could not be seen at their best.

NEWBURYPORT.

City Hall (George H. Stevens, agent): The Camille Urso Concert 3d drew a large and cultivated audience at advanced prices. Joseph H. Keane as Rip Van Winkle 5th to large business. Joseph Murphy, under G. A. R. management, 6th, gave a fine performance of Kerry Gow to an immense house. His songs and jokes drew great applause. Barlow, Wilson and co.'s Minstrels 14th; Leavitt's Gigantean Minstrels 20th.

WALTHAM.

Music Hall (R. B. Foster, manager): Only a Farmer's Daughter was presented 3d to a well-pleased audience, but was deserving of a large house. Aldrich and Parsloe in My Partner 7th to a delighted audience.

TAUNTON.

Music Hall (A. B. White, proprietor): Janauschek in Zillah 6th to a small but well-pleased audience. Charles Fostelle as Mrs. Partington, 9th, to a fair house.

HOLYOKE.

Holyoke Opera House (Chase Brothers, managers): Louis F. Baum's Maid of Arran was presented to a small but appreciative audience 3d. M. B. Leavitt's Gigantean Minstrels gave a pleasing entertainment to fair business 4th. John A. Stevens in Passion's Slave 6th to light business.

AMESBURY.

Merrimac Opera Hall (M. Kelly, manager): Our amusement-goers have been largely indebted to Manager Kelly for a series of first-class entertainments this season, all of which have been well patronized. Little Corinne and her Merriemakers played The Mascotte on the 5th, to a $425 house. On the 24th Mr. Kelly will give us Only a Farmer's Daughter; May 2, The Mascotte by the N. Y. Ideal Opera co.; May 7, Chanfrau, as Kit in the Arkansas Traveller; May 10, Denman Thompson as Joshua Whitcomb; May 11, Joseph Murphy, in Kerry Gow, which will close the regular season.

LYNN.

Music Hall (J. F. Rock, manager): Edith Stanmore 2d, supported by J. W. Lanergan and co. in Therese, the Orphan Girl of Geneva, to empty benches. Charity toward Mr. Lanergan, who is an old and much-esteemed actor, and who appeared to good advantage in the character of Caravin, forbids a criticism of the performance. Joseph Murphy, 5th, in Shaun Rhue and Kerry Gow to large audiences. Barlow-Wilson minstrel, 7th, to good house. Schoolcraft and Billy Chase are the life of the party. Barlow and Wilson have either grown careless, or begun to lose their grip, as they do not catch on as in former seasons.

Items: Bessie Gilbert, the child cornetist of this city, will appear at the Boston Theatrical Mechanic Association's benefit at the Boston Theatre, 19th.—Lillian Chandler, violin soloist, left our city last Tuesday to accompany the Temple Quartette of Boston on a professional trip to Buffalo, Syracuse and Oswego, N. Y. Miss Chandler also has an engagement to play at Halifax, N. S., in the latter part of April.—Gilbert Tracey, member of the Park Theatre orchestra, Boston, and formerly a resident of this place, appeared in concert 5th.

PITTSFIELD.

Academy of Music (C. Quackenbush, manager): Denman Thompson in Joshua Whitcomb, 6th, to good business. Baird's minstrels gave a fine performance to a crowded house. The Zouave cadets in their drill were good, as was the clog dancing and singing.

CHELSEA.

Academy of Music (J. B. Field, manager): Aldrich and Parsloe in their fine play, My Partner, received a fine reception, there being one of Chelsea's finest audiences present. Corinne Merriemakers, 8th, to light house; company a good one. Frank Hayden was arrested and did not appear with the company. The cause of the arrest was a little trouble of a personal nature, and very slight at that, but enough to hold him.

MICHIGAN.

DETROIT.

Mr. and Mrs. Chanfrau played 2d, 3d and 4th at the Detroit to good business. Kit was not presented in its former good style, the cast being weaker than heretofore. Clifton Tayleure made his Detroit debut as an actor in East Lynne, making a very good impression as Achibald Carlisle. Professor Cromwell's Art Entertainment will fill in the present week. Mr. Cromwell gave a free exhibition on the 7th to the orphans of the different asylums, Manager Shaw kindly giving the use of the house.

Lotta presented Bob Musette and The Little Detective the latter part of the week at Whitney's, and taxed the capacity of the house; the support as a whole was good. Boston Ideal Opera co., great favorites here, will appear 12th, 13th and 14th.

J. J. Coleman's Si Slocum co. filled Manager White's Park Theatre during the week. The show was billed in such a manner as to mislead patrons that Frank Frayne would appear, when his play only was used. Instead of Mr. Frayne, G. C. Wood played Si Slocum, and a worse actor has not appeared in this city since Dr. Landis; otherwise the performance, enlivened by three dogs, was satisfactory. The Baylies and Kennedy Brothers' comb. appear current week.

Items: Fay Templeton became ill here, and the co. left without her. She is now improving.—An actress, whose name could not be ascertained, of the Oliver Doud Byron co., was taken sick, and is now at St. Mary's Hospital.—W. A. McConnell, manager of Haverly's Theatre, Brooklyn, was in town 8th.—Amelia Foster, who was in a side-show attached to Coup's Circus when it was wrecked last season while coming from Cairo, Ill., began suit in the Wayne Circuit Court against the Wabash Railway for $10,000 damages for injuries from which she has not recovered.

ADRIAN.

Adrian Opera House (Charles Humphrey, manager): Hazel Kirke, the play that goes on forever, was presented March 30, to good business. The play was given with the evenness of excellence that has characterized the production of the Madison Square companies.

Items: With the waning of the season business seems to improve.—Much credit is due to Manager Humphrey in refusing to book snap companies.

MUSKEGON.

Opera House (F. L. Reynolds, manager): T. W. Keene, in Richard III., to good business.

KALAMAZOO.

Academy of Music (Ben. A. Bush, manager): A light house greeted Jeffreys Lewis, 2d, in that unpleasant play, La Belle Russe. Miss Lewis gave the best of satisfaction; co. excellent. Abbott Opera co., in Chimes of Normandy, 12th.

GRAND RAPIDS.

Powers' Opera House (William H. Powers, manager): Squatter Sovereignty was presented by M. W. Hanley's co., March 31, to fair business. The entertainment was well received. Thomas W. Keene played Richard III. before an immense audience, represented fully $700, 3d. Mr. Keene has greatly improved his Richard since he played it here two years ago, and the audience applauded him to the echo. He is a great favorite with us. The supporting co. was good, and included Willard I. Brigham, a former Grand Rapids boy, who played the part of Tressel very nicely. Jeffreys Lewis, supported by an excellent co., played La Belle Russe, 4th and 5th, before audiences that were not as large as the merits of the entertainment deserved. The star, who has not been seen here in many years, made a hit in the title role. Lawrence Barrett, in Francesca, 26th.

Grand Opera House (E. P. Thayer, manager): Lotta played Bob, 4th, to very large business. Support good. Whiteley's Hidden Hand co., 12th; Minnie Hauk, 13th and 14th; Fred Warde, 24th and 25th.

Items: Evening of 3d, immediately after the performance, Mr. W. I. Brigham's many friends tendered him a banquet at Sweet's Hotel. Among the guests were Mr. Keene, Mr. Arendt and Manager W. R. Hayden, all of whom spoke in the highest terms of Mr. Brigham, and predicted for him a bright future. Mr. Brigham may justly feel proud of his reception in the Valley City.—A minstrel co. is being organized in this city to do some of the Northern towns. The co. includes several professionals and some local talent, and will number about sixty people. They term themselves The Mammoth Minstrels.—Jeffreys Lewis was sick during her engagement here, and it was with much difficulty that she kept her engagement.—Manager Powers has put an elevator into his house, which is greatly appreciated by his patrons.—Smith's Opera House has played to only fair business this week.—The principal attraction is Ben and Idalene Cotton.

NILES.

Opera House: Dan Morris Sullivan, 3d, to good business; fair performance. Gorman's Muldoon Picnic, 4th; business light; fair show. Havlin's Fogg's Ferry, 25th; Duprez and Benedict's Minstrels, May 2.

ANN ARBOR.

Grand Opera House (A. J. Sawyer, manager): T. W. Keene, in Richard III., 6th, to a large and appreciative audience, receipts being $700. Havlin's Fogg's Ferry, 17th; Emma Abbott, in Martha, 13th; Jeffreys Lewis' La Belle Russe, 26th.

LANSING.

Buck's Opera House (M. J. Buck, manager): Thomas W. Keene played to a full house, 4th; receipts, $516.25. The general verdict was that Keene had greatly improved his Richard since his first visit. He is certain of good business at Lansing always. Remenyi, under the auspices of the G. R. Boat Club, 6th, fiddled to the largest and most enthusiastic audience of the season. He was in fine humor and responded to repeated encores with such good nature, that many comparisons were made in his favor, when the lordly style of Wilhelmj was remembered.

PORT HURON.

City Opera House (Clay and Bockley, managers): M. W. Hanley's co., in Squatter Sovereignty, appeared 6th to a large house. The play was well produced and seemed to please the audience. This is the second visit of Mr. Hanley to Port Huron, and each time he comes he adds to his list of friends.

Items: On the evenings of 16th and 17th, Messrs. Clay and Bockley will take their annual benefit. The attraction engaged is the Wilbur Opera co. These gentlemen have brought to Port Huron this season thirty-seven attractions, an average of about one a week. Among them have been some of the best talent the dramatic field affords, and for this reason they will undoubtedly receive a rousing benefit.

JACKSON.

Hibbard's Opera House (C. J. Whitney, manager): Manager Mart Hanley introduced Squatter Sovereignty to a fair audience, 2d. Receipts were materially curtailed by its being election day and through counter attractions. Evidently some were displeased with Squatter Sovereignty, it being too rough for them; but the greater part of the audience were delighted. Thomas Keene, 5th, in Macbeth, to a good house. Macbeth is evidently not one of Mr. Keene's strong parts, nor did he give the thorough satisfaction he did in his presentation of Richard III. upon his last visit.

Items: Mart Hanley returned from New York to meet the co. here Monday, having gone East to see McSorley's Inflation. He intends taking Inflation out on the road next season.—Gorham's Muldoon's Picnic tried to get a satisfactory date here but failed. Tom Halleck represented the co. here. He reports big business all over as the result of extensive billing.—The Chanfraus to-day (7th), matinee and evening, in Isabel Vane and Kit; Wilbur Opera co., 10th; Fogg's Ferry, 19th.

MINNESOTA.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): This house was opened to the public, 2d, to a large and fashionable audience, composed of the elite of this city and St. Paul. It is needless to say that there was but one opinion expressed, and that was that we have the finest Opera House in the Northwest. The business for the week has been very large; receipts over $19,000. The programme for Tuesday was the gem of the concert series, embracing twelve numbers, including the first act of Lohengrin, which was rendered in fine style. The Oberlin Glee Club, composed of twelve members, followed with several of their humorous College songs. Signor Montegriffo came next with a selection from Gounod. Gottschalk sang a romanza by Verdi. Mlle. Mantey rendered a fine violin solo. Minnie Hauk's appearance in the eleventh number was the signal for a deafening storm of applause. The solo parts were ably sustained by Signorina Sali Sigo, Montegriffo, Gottschalk and Hall, and the chorus by the Mendelssohn Club. Wednesday and Thursday was devoted to grand Italian opera; 6th, the C. C. C. co. present Pinafore. Kiralfys' Black Crook, 12th, 13th and 14th; Robson and Crane, 19th, 20th and 21st.

Pence Opera House (C. P. Spaulding, business manager): Aunt Keziah, with Charles L. Howard as leading man, was presented to fair business. Next week, George Bennett will present A Slave's Devotion.

Items: Manager Conklin has a cozy office in the Grand.—Arthur Huy, for a long time connected with the Academy, has been appointed assistant manager of the Grand.—The Amherst Glee Club were entertained while in the city by the Chi Psi fraternity, of which they are members.

ST. PAUL.

Opera House (Charles Hains, manager). This has been a gala week in St. Paul, a musical festival of eight performances. Large and brilliant audiences the entire week. 2d and 3d, grand concerts by Mlle. Litta, Signorina Sali, Mlle. Mantey, Ettie Butler, Della Oakford, Sig. Montegriffo, Sig. Baldassa, Sig. Gottschalk, Sig. Bereghy, C. T. Barnes, John McWade, the Amherst and Oberlin Glee Clubs. 4th and 5th, Chicago Church Choir Opera co. in Pinafore, Patience and Chimes of Normandy. 6th, Grand Italian Opera, presenting second acts of Mignon and Carmen and garden scene from Faust. The roles were admirably sustained by Madame Hauk, Mlle. Litta, Signorina Sali, Miss Oakford, Signors Gottschalk, Montegriffo, Bereghy, Mr. Gus Hall, a fine orchestra and Max Maretzek, director. Madame Hauk and Mlle. Litta, in their several roles, drew forth rounds of applause from an enthusiastic audience. Signora Sali is a pleasing and promising young artiste. 7th, matinee, scenes from Carmen, Trovatore and Martha; evening, first and second acts Daughter of the Regiment and Lucia, finely given by the above mentioned artists, large and fashionable audiences responding. The St. Paul public have heartily enjoyed the festival.

Wood's Opera House (Col. J. H. Wood, manager): This house has had a splendid business entire week, turning people away every night. The attraction, Sid C. France in drama, The James Boys, ably supported by Effie Johns (sustaining five characters) and the regular co.

Conley's Theatre (Edwin P. Hilton, manager): Have done a good week's business, presenting a good bill.

MISSOURI.

SEDALIA.

Smith's Opera House (C. W. Lyon, manager): Mestayer's Tourists 2d. Business good; co. first-class; audience well pleased. Hazel Kirke co., No. 2, to fair business 4th; Ford's Opera co. 14th.

NEVADA.

CARSON CITY.

Opera House (John T. Preddey, manager): Rice's Surprise Party in Pop, to a good audience March 29. In addition to the old favorites of the co., Kate Castleton, John A. Mackay, G. K. Fortescue, etc. There were Irene Perry, Harry Rattenburg and M. T. Doyle. Miss Castleton hardly reached the high niche in which the San Francisco papers would have placed her, but was satisfactory withal. Fortescue was very funny in the burlesque business. The Madison Square co. appeared 30th to a crowded house in Young Mrs. Winthrop. When all were good, as in this case, it would be a waste of time to individualize.

Items: Lillie Grubbs, of the Rice Surprise Party, was taken sick at Reno, and failed to appear in Pop in this place or Virginia City.—Leonard Grover's Comedy co. and Minnie Maddern are negotiating for dates the present month.

NEW HAMPSHIRE.

KEENE.

City Hall (C. F. Rowell, manager): Margaret Mather in Romeo and Juliet 5th to the largest audience assembled here since Den Thompson opened the house. The receipts of the performance were $700.

MANCHESTER.

Opera House (E. W. Harrington, manager): Margaret Mather appeared 3d in Romeo and Juliet to a large and appreciative audience. Collier's Lights o' London 5th, 6th and 7th; three of the largest houses of the season, and scenery was the best ever set in this city.

Music Hall Casino Garden (Joe Hart, manager): Opened 2d with a large and attractive bill, filling the hall nightly with delighted audiences.

NEW JERSEY.

TRENTON.

Taylor Opera House (John Taylor, manager): Collier's Lights o' London, 5th, 6th and 7th, had large houses each night. The co. gave good satisfaction, Dominick Murray's Seth Preene being the feature. It is to be regretted that the size of the stage prevented them from using all their own scenery. The stock scenes look bad when they come in comparison with others. John T. Raymond, 16th; M. B. Curtis, 19th; Kiralfys' Black Crook, 20th, 21st; Maggie Mitchell, 27th.

Grand Central Theatre (John Winter, manager): Business continues good at this house. Announced: Redmond and Blake, Daisy Kernell, Powers Brothers.

Item: Your correspondent was at fault in announcing Mrs. Langtry and Forepaugh's shows for same date. The former comes May 7 and 8th. This will give us a chance to see both of the great attractions.

JERSEY CITY.

Academy of Music (Theall and Williams, managers): Crossen's comb. in The Banker's Daughter, 2d, 3d and 4th. Business light; co. likewise, with exceptions. Goodwin and Thorne in The Black Flag, 6th and 7th, did big business and gave great satisfaction; one of the best attractions we have had here this season.

Theatre Comique; This house has been leased by Jac Aberle, who promises great things. It has long been a halting place for third-rate variety shows, and greatly needs reform.

NEWARK.

Kiralfys' Michel Strogoff drew very large houses all last week at the Park. The Parisian Romance opened at the Park to-night (9th) to fair business. The co., scenery, acting and appointments were declared to be the best seen here this season. The co is the same that performed at the Union Square. The play will be given to-morrow and Wednesday evenings. The same co. will give The Long Strike on Thursday, Friday and Saturday.

Waldmann's: The J. W. Ransone comb. are here this week.

Atlantic: S. J. Wheeler's Sports of the Mine comb. holds the boards this week.

Lucy and Lillie Clifton, assisted by New York talent, gave a concert at Standard Hall on the 4th.

The Benevolent and Protective Order of Elks came of age on Sunday, when Newark Lodge, No. 21, was instituted. Grand Exalted Rurer J. R. Tindale, with D. D. G. E. R.-at-Large Frank Girard and the officers and members of New York and other lodges were present to perform the ceremonies. Thirty-two members were initiated, and with this fine start the Lodge commenced work.

Mannger Gray's benefit takes place next month, and Manager Waldmann's on May 1.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. Charles E. Leland, manageress): Lester Wallack began a week's engagement, 2d, presenting Rosedale for three nights and Ours for remainder of week. The engagement was only fairly successful from a pecuniary point of view, although the plays were put on and finely acted. Announced: Bertha Welby, April 9, four nights. Actors' Fund benefit, Thursday afternoon, with following programme: Bertha Welby, One Woman's Life, two acts; New Year's Calls, Rentz-Santley co.; Overture, Levantine Orchestra; vocal selections, Polly Daily; equilibrist, Fred F. Levantine; musical act, Dutch Daily; skipping rope dance, Lottie Elliott; plantation song and dance, Johnson and Harrington; recitation, Rosa St. Clair Leland. Mrs. Leland and Manager Levantine, having united forces for this occasion, will probably draw a large house.

Music Hall (George E. Oliver, manager): Mrs. Langtry appeared 4th as Juliana, in The Honeymoon, and on the following night as Rosalind in As You Like It. Large audiences received her, and the universal judgment was: "A poor actress with a moderate share of personal beauty.

Levantine Theatre (F. F. Levantine, manager): An entertaining bill was presented during week of 2d, and was well patronized. Week of 9th, Rentz-Santley co.

BUFFALO.

St. James Hall (Thomas Garr, manager): Buffalo Bill, 12th. Matson's Muldoon's Picnic co., 13th.

The Adelphi (Joe Lang, manager): Leavitt's All-Star Specialty co. drew a crowded house 9th, and promise to keep it up for a week.

Items: Last week's business is easily disposed of: Emmet, being unable to carry out his engagement, as mentioned in my telegram, left an open field for Tony Denier's Pantomime co., which played a good engagement at the Adelphi.—This week is more prolific in the amusement line: The Corsican Brothers commenced a week's engagement at the Academy of Music, 9th, and drew a good house the opening night; Carrie Swain follows, 16th; the Actors' Fund benefit, 18th, at the Academy, should be a good one. Stuart's co. will have the assistance of Leavitt and Buffalo Bill. This variegated attraction should prove strong enough to fill the house.

ROCHESTER.

Corinthian Academy of Music (Arthur Leuchford, manager): Draper's Uncle Tom's Cabin drew light houses during the past week, except at the matinees. Uncle Tom has lost his grip here.

Grand Opera House (P. H. Lehman, manager): A very small audience greeted the Boston Quartette Concert co., 4th. The Wyndham Comedy co. did a slashing business 6th and 7th, appearing in Brighton, 5th and 6th (matinee), and Ruth's Romance and Fourteen Days in the evening. Coming: Herne's Hearts of Oak, 12th, 13th and 14th.

Items: When Charles Wyndham arrived in this city on the 6th he was received at the depot by a delegation of our citizens, who escorted him to his hotel, where he was tendered a reception by the several Grand Army Posts of this locality. Mr. Wyndham was conducted to the large parlors, where Mayor Parsons addressed him in words of welcome. Mr. Wyndham replied in fitting language. Brief remarks were made by ex-Congressman Van Voorhis and Hon. C. S. Baker. The band struck up "Hail to the Chief," and congratulations were in order, after which all present were most pleasantly entertained. This was the first public reception ever given an actor in this city. Major Wyndham's distinguished services while attached to General Rosecrans' staff, from 1862 to 1864, had not been forgotten by many of the members of the G. A. R.—Manager Truax, of the Grand, is confined to his room with a severe cold.—Jimmy Morrissey and Manager Dickson, of the Wyndham co., left for New York, 7th.—Lida Holden will make her debut in the character of Leah, at the Academy, 18th.—Mr. Flood, scenic artist, is busily at work upon a new curtain for the Academy.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): San Francisco Minstrels came on the 6th to big business, good satisfaction. Pat Rooney, 14th.

HARLEM.

Mount Morris Theatre (J. W. Hamilton, manager): Inez Rochelle, an actress new to the metropolitan stage, made her bow at this house house Monday evening in the dual role of Lizzie Stark and Madame Laurent in Elliott Barnes' highly sensational drama, Only a Farmer's Daughter. She surprised and delighted the audience with a masterly rendition of her part, and the suspicion became rife that it was some stock actress who was starring under a new name. The company, with but one or two exceptions, was good; but those exceptions were bad, very bad, especially S. M. Brotherhood, as Higgins. He should never attempt to play a Hibernian dialect part, because 'e his not hequal to the hattempt. Only a Farmer's Daughter every night this week, and usual matinees, one for benefit of Actors' Fund. The co. close their season here.

HORNELLSVILLE.

Opera House (Dr. S. E. Shattuck, manager): Herne's Hearts of Oak drew a fair house 4th. The cast has been changed slightly since their last visit, but we notice no improvement. B. H. Barrett's Jesse James co. presented their drama (?) to fair galleries 7th. Some improvements in cast, dialogue and setting.

Item: Dr. Shattuck has a pet monkey which he keeps near the Opera House, and would have s

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The Universality of Art.

Art has no country—"no pent-up Utica," etc. The proverb is somewhat musty, but apposite. Of course there is local color or tone which is, or ought to be, germane to the matter in hand; but patriotism in art is a good deal like patriotism in other things, a mockery, a delusion and a snare. This world is too small. This life is too short, and art is too long to be cultivated in compartments. Human nature is the same in reality whether it be cased in white, red, yellow or black—different in degree, but alike in structure. And as nature is the basis of art, so must art be as universal as nature. Wherefore we condemn all narrow prejudices of country or race in things artistic or imaginative, and more especially that contracted view of a universal subject that is known to the world as "school."

Ever since the first establishment of a university at Alexandria, some three thousand years ago, schools and colleges have been the foster-mothers of art, cherishing and repressing both. Each school has its especial idol to whose worship it is devoted, and to ignore which is sacrilege. Now, as each school has a different deity, it follows that either there must be a great many deities all equally worthy of worship, or there must be one alone, and all the others false gods. In the first case there is no difficulty. All may be right in differing ways. The Italian, the French, the German, the English—which includes the Anglo-American — may all have their points of excellence and of weakness, and all taken together may form an harmonious whole, even as all the various nations make one humanity. The second case leaves it to be determined who is to be the "Infallible Pope," the infallible, the one to be adored! The German worships Wagner, Beethoven, Rubens, Goethe; the Frenchman adores Halevy, Auber, Dore, Balzac; the Italian deifies Verdi, Rossini, Titiano, Dante; the Englishman swears by Handel (who, although a German, was a British composer), Purcell, Reynolds, Shakespeare —to whom that dessicated Englishman, the American, adds Poe, Longfellow and Irving.

"Who shall decide when doctors disagree?" Who shall elect the great Dyauspiter, the all arbiter, the art deity? Shall we have a despotic empire in art or a representative democracy? We vote for the latter. There is good and bad in all schools. Let us pick out the good and ignore the bad, and, above all, let us have fair play. Give every one a chance; let us see all the prizes carried off by foreigners; but, above all, do not emasculate our own people by coddling and protecting as the politicians have done, to the strangling of all such infants as they have laid their swaddling fingers on. Don't bind up art in the bandages of the schools; but let it soar aloft with free, unfettered wing, to cleave a course for itself through the empyrean, and to reach the Temple of Fame if its pinions hold out, with no puffing from behind to accelerate, nor binding up to restrain, its flight.

There are men who would drive all art in grooves, who would put imagination on rails like a horse-car, and forbid it to swerve to the right or to the left. We want none such; we prefer to travel as we choose; as a light wagon with a pair of fleet horses goes its own course in curves or straight lines as its driver lists, and yet reaches the goal before the lumbering street-car with its prescribed line of road and regulated pace.

Actors' Fund Day.

This is a day on which the happiness and comfort for the ensuing year of unfortunate professionals largely depends. The benefits which will take place in New York, Brooklyn, Boston and many other large cities for the Actors' Fund we hope will be patronized with the liberality which the cause deserves. During the twelve months that the charity has been in active operation a great deal of good has been done. Many actors who were ill or otherwise distressed received generous relief, and the painful cases of misfortune and destitution which previous to the Fund's establishment were constantly cropping forth to shock and shame the profession are no longer being ventilated in the newspapers.

The Fund has accomplished more than we expected of it. One year's trial has convinced all who are interested in its success that such a benevolent institution is not only necessary but feasible. The experiment has been thoroughly tested and found to work. The Fund is now indispensable to the profession.

We earnestly urge all those lay readers that THE MIRROR will reach in time to buy tickets at once for one of the benefits if they have not already done so. There is a varied list of attractions to choose from, any of which will furnish an agreeable afternoon's amusement. The small sum thus invested could not be applied to a worthier object.

The European Exodus.

The European exodus has begun again. Managers and actors, as their engagements terminate, grab their gripsacks and jump aboard outgoing steamships. Most of them are on pleasure bent. A few of the heavy theatrical operators leave with an eye to securing foreign novelties; but the great majority make the trip with no other end than relaxation and recreation in view. The journey, properly planned, costs not much more than to pass the vacation at a fashionable American Summer resort, while the benefit derived is incomparably greater.

Actors, more than any other class, have good reason to enjoy the privileges of European travel. There are few points of interest in the States which they do not explore in the course of a single season, and they cannot be blamed for wishing to absent themselves for a time from places they have pretty thoroughly exhausted. But in going abroad by far the greater number fall into the error of pursuing the beaten path of the ordinary tourist. A few weeks in London, several days in Paris, a sail on the Rhine, a toilsome scramble up an Alpine summit, with short stops at a few places *en route* for hackneyed sight-seeing, and a return visit to the British capital—this is about as comprehensive an itinerary as the average professional ever plans. Such a tour is productive of little mental or physical good. The bustle and jostle of the crowds that are eternally doing the same journey, the avariciousness of the people the traveler is brought in contact with on his way, the threadbare objects of curiosity combine to effectually prevent the complete enjoyment which a holiday spent in migrating should furnish forth. It is easier and quite as enjoyable to sip cool liquids at home and devour in homœopathic doses Appleton's books of foreign travel.

The only way for a professional to enjoy Europe is to revel in its unfrequented nooks. A couple of months in the lake country of England, the highlands of Scotland, the secluded solitudes of the Bavarian mountains, the comparatively unknown beauties of interior Greece, or any locality similarly untrod by the feet of the thoughtless throng of pilgrims to the time-honored shrines of the Continent, will do the work-worn actor a world of good, both in respect to body and mind. To such as meditate a voyage across between seasons we drop this hint.

Personal.

ADDISON.—This is a picture of Fanny Addison, who will play Esther in Caste in Harry Pitt's company, opening at the Bijou Monday night.

TAYLOR.—H. S. Taylor will go with Joseph Jefferson again next season.

FARRELL.—Frank Farrell went to Boston, Monday, to look after the interests of The Professor.

STETSON.—John Stetson spent Sunday and Monday in Boston, returning to the metropolis on Tuesday.

HALL.—Frank D. Hall has been re-engaged for the ninth year as business manager for Frank Mayo.

SALVINI.—Young Salvini has gone to Italy to become a soldier. He came to America to become an actor.

WINTER.—Percy Winter, William Winter's talented son, will act at Cincinnati in the Festival performance.

WARREN.—William Warren contemplates passing next season at Joseph Jefferson's Louisiana plantation.

PITT.—H. M. Pitt is rehearsing his company every day. He reports that things are progressing satisfactorily.

DINGEON.—Helen Dingeon, who has been seriously ill in San Francisco, is, we are happy to say, fully recovered. She will return to New York on April 17.

MATHER.—Margaret Mather's success continues unabated. Reports from every town she visits tell the story of it.

ELTON.—The date for William Elton's benefit at the Star is fixed for June 7. The following day he will sail for England.

BISHOP.—Frances Bishop returns to New York through dread of a trip with Friend and Foe over the Rockies to 'Frisco.

BARNAY.—Herr Ludwig Barnay made an artistic and financial success of his engagement in Chicago, which closed on Sunday night.

MINER.—Harry Miner has bought the old Volks Theatre, in the Bowery, and will at once transform it into a first-class variety combination house.

MORSE.—Salmi Morse has written a comic opera founded on The Merry Wives of Windsor. Those who have seen the book say it is exceptionally clever.

SISSON.—Wesley Sisson, of the Madison Square, is a graduate of the University of Michigan, class of '75. He is a valuable member of Mr. Mallory's staff.

DUFFY.—Will J. Duffy, for eight years past the business manager and treasurer of the Fay Templeton company, has resigned his position. He reached New York on Monday.

CLANCEY.—Our readers will be glad to learn that Laura G. Clancey's health has been entirely restored to her. She will leave San Francisco for the East on the 20th inst.

GILMOUR.—John H. Gilmour will begin a season of three months on June 4, opening in Montreal and playing Toronto and Ottawa. He will do the successes of the past season.

BELGARDE.—Adele Belgarde, at present leading lady of the Salvini company, has been engaged by Ned Thorne to play the leading part in The Black Flag in San Francisco.

BRYTON.—Frederic Bryton, who is now leading man at the Madison Square, made an immediate success by his clever acting as the Count in A Russian Honeymoon on Monday night. Mr. Bryton has a very fine stage presence, an excellent voice and plenty of intelligence. We present an excellent portrait of him on our front page.

COLLIER.—J. Walter Collier, Jr., is in the city, and looks as much like an old manager as his handsome and youthful father.

ROGERS.—Katherine Rogers has been engaged as leading lady for the summer season at the Soldiers' Home, Dayton, Ohio.

HOWSON.—The right to the new and successful opera Cymbia has been secured by John Howson. He is prepared to rent privileges of production for all sections of the country to the proper applicants.

DONNELLY.—John F. Donnelly has become so popular as treasurer of the Bijou Theatre during the Neil Burgess engagement that he has been retained to act in the same capacity during the remainder of the season.

HANFORD.—Charles B. Hanford has received offers from Janauschek and W. H. Power for their Summer season, both companies going to San Francisco. On account of other business engagements Mr. Hanford declined.

CHASE.—D. H. Chase, known as the Spanish Apollo, wishes managers distinctly to understand that he has retired from the stage and gone into trade. He has been much annoyed recently with offers to travel next season.

RAMSDEN.—Daisy Ramsden has been secured for her original part of Polly Mellow in The Girl I Love next season. Mr. Barnes will put the play on the road with a company under the management of E. M. Gardiner.

HARKINS.—Will S. Harkins' company will play John A. Stevens's Passion's Slave and Her Second Love in Halifax this Summer, and Lottie Church, formerly Mrs. John A. Stevens, will sustain the leading parts in both plays.

VANDENHOFF.—Mr. Daly has chosen George Vandenhoff, Jr., to go ahead of his company during the Summer tour. The choice is a commendable one, Mr. Vandenhoff being an energetic business man as well as a clever actor.

SANGER.—Frank Sanger is more than pleased with the gratifying hit the Sparks have made in A Bunch of Keys. Despite Monday night's strong opposition, there were only forty seats left untaken in the San Francisco Opera House.

BERT.—Fred W. Bert, manager of the California Theatre, is making preparations to place his recent success, The Red Pocketbook, upon the Eastern boards. It is said to require a small fortune to properly mount it.

FROHMAN.—Dan Frohman's energy is greater than his strength. He is obliged from time to time to relinquish his desk in favor of the sick-room. During the past few days he was obliged to take a respite from his arduous labors.

CLARKE.—George Clarke plays his original part of Rodney in Hazel Kirke next week in Philadelphia, and then goes to Chicago to play Dave in Esmeralda. He will act the leading part in Marsden's play next season.

JEWETT.—Sara Jewett met with a sad affliction Sunday in the death of her grandmother, who was buried Monday morning. Miss Jewett returned direct from the funeral to Booth's Theatre, to attend a last rehearsal of The Banker's Daughter.

ARLINGTON.—Maggie Arlington, who is called upon to deny many allegations this week, is amused at the report in the Cincinnati *Commercial-Gazette* that she was formerly the wife of a Mr. Scott, of Louisville. Miss Arlington does not know Mr. Scott.

BURGESS.—Neil Burgess is negotiating for a trip to California. If he goes he will take the Southerly route on his return, playing through Arizona, etc. He has also received a cablegram from an English manager who wishes to play him through the British provinces.

FAWCETT.—Owen Fawcett, whose clever acting was the chief feature of Boucicault's Vice Versa, has just signed a contract with Brooks and Dickson for next season, beginning September 3, as the principal comedian in one of their attractions.

WELBY.—Bertha Welby will continue to star next season. Camille, Rosalind and Julia will be added to her repertoire, which includes also One Woman's Life and a new emotional play. Four weeks hence Miss Welby expects to make a trip to Europe.

BUCKLEY.—James Buckley, the G. E. P. A., etc., etc., of the Erie, was one of the guests at Capadura Brown's recent bohemian spread, which Amos Cummings immortalized in the *Sun*. Mr. Buckley is an acquisition wherever a jovial and gentlemanly companion is appreciated.

PAULDING.—Frederick Paulding, at short notice, was engaged by Manager Hill last week to play opposite parts to Margaret Mather for the rest of the present season. He opened on Monday night at Springfield as Romeo—a part he has acted many times. Young Salvini, whom he succeeds, left the company on Saturday night *en route* for Italy.

CAREY.—The present season has done much toward establishing Edna Carey's position in the profession. Her acting as Hetty Preene in The Lights o' London has everywhere met with commendation. She is worthy of better parts, and several managers of prominent attractions realize this, as they have submitted to her excellent offers for next season.

IRVING.—Henry Irving has had a kitchen put into the London Lyceum to provide for the creature comforts of himself and company. It is not true that the Queen is about to knight Irving. The report that Irving was to play at Sandringham before the old lady was also unfounded. The Queen is said to have refused the entertainment on account of a certain concealed crater over which Mr. Irving and his leading lady are amusing themselves.

STUART.—A. A. Stuart has been busy entertaining Cole's Indian jugglers, who reached New York a few days ago.

VADERS.—Henrietta Vaders has been engaged by Maze Edwards as one of the leading ladies of the George Edgar company next season.

MCCONNELL.—Will McConnell left for Chicago on Sunday to superintend the presentation of Her Atonement and Lester Wallack at the Chicago Haverly's. He will return in three weeks. During his absence Manager Haverly will look after the Brooklyn Theatre.

SMART.—Harry Smart has made a contract by which he has full control of Fun in a Boarding-School for next season. He will have the piece doctored some, and together with a new piece by Fred Maeder, it will make the repertoire for his star, Lizetta Ellani.

BELASCO.—David Belasco will travel ahead of a Young Mrs. Winthrop company next season, and in each place visited will set the stage for the engagement. He will have an easy time, as only one scene will be used, and it will not be removed during each stand.

DISTINGUISHED.—Among the distinguished people at the Casino concert, Sunday night, were Theodore Tilton and the Hon. Charles McGeachy, of Holyrood. Mr. Tilton sat in the back of his box to avoid being stared at. Mr. McGeachy was totally oblivious of the admiring glances directed at him in his orchestra seat.

TEARLE.—Mrs. Osmond Tearle arrived in this city on the *Celtic* last Saturday. She has gone to Jersey City to reside. Her advent, we hear, was somewhat unexpected. Mrs. Tearle is a nice woman, about thirty-five years of age, and very English in her conversation. She is plain in appearance.

RAYMOND.—John T. Raymond will complete his fortieth year upon the stage on the 27th of next June. He writes to a friend in this city that he will probably signalize the great event by distributing souvenirs to the people of the United States. It is more likely that John will be matching pennies with Andy Dam at Long Branch about that time.

LOTTA.—Lotta's voice is failing her, and she will go to Europe at the close of her present season to have it doctored. If there is no immediate improvement she will not play next season, and may retire from the stage permanently. It is said that she is cancelling all contracts for next season. Lotta has made a large fortune.

WARD.—Ada Ward, the English actress, who has played several good starring engagements under the Frohmans in the West, arrived Saturday on the *Alaska*, from England, signed a contract to play leading business with George Edgar next season, on Monday, and sailed for England Tuesday on the same vessel in which she came over.

ILL.—Mrs. John Howson has been peculiarly unfortunate this season. She injured her ankle severely in the Fall, which kept her indoors for several months, and a short time ago she was attacked with pneumonia. Fortunately she recovered from this dangerous disease under Dr. Robertson's skilful treatment, and is now up and about again.

VINCENT.—Pretty Helen Vincent, who passed a few weeks in New York this winter, is now traveling with her mother in the South of France. She will do Italy thoroughly, and then visit Switzerland and the Rhine. About the middle of May she will begin an engagement in London at a leading theatre. After that she will play the English provinces.

LINDE.—Hermann Linde, of the Thalia Theatre, has about completed arrangements to give a professional matinee at some theatre in the city on the anniversary of Shakespeare's birth, Monday, April 23. His intention is to give in English five scenes, one each from Shakespeare's five principal tragedies. By this means he hopes to show his metal as an English-speaking actor.

REVIVAL.—Knowles and Morris will close their fortunate season of management at the Brooklyn Grand Opera House by a revival of Henry IV. Mr. Knowles will play Prince Hal, Barton Hill Hotspur and Theodore Hamilton Falstaff. The scenery and properties will be all new. The date fixed for the production is May 21. If it is a success Messrs. Knowles and Morris will organize a combination and send it on the road next season.

WALLACK.—Arthur Wallack sustained a painful and serious injury at a rehearsal at the Star Theatre on Monday. He went into the old office formerly used by Mr. Moss, and where a lot of furniture is stored. The place was dark, and while moving about he stumbled and fell, cutting his lip and chin very severely. He was taken to his home, where a surgeon sewed up the wound; and although a scar will remain, there is no other result now anticipated. He will be able to attend to business in a few days.

INCE.—John E. Ince writes THE MIRROR that the report of the failure to pay salaries to his comedy company was false. Mr. Ince says that the story emanated from two malicious members of the combination, whose enmity to him he ascribes to a variety of causes. Our correspondent's statements find corroboration in a letter signed by his company, which appears elsewhere. "Since Lent," writes Mr. Ince, "our business has been splendid, and I am going to finish my season with flying colors. The regular tour ends May 12 at the Baltimore Academy; but I shall play a Summer engagement. My time is filled from September to February next.

The Usher.

Mind him who can! *In Ushering The ladies call him, sweet.* —LOVE'S LABOR'S LOST.

The publication of the phenomenal cast of The Patriots in last week's MIRROR has brought forth a letter from the gentleman who was assigned the part of George Washington. On Friday I received the missive, and in future I shall place no reliance in the popular superstition which stigmatizes that day as unlucky:

DEAR SIR:—Allow me to thank you for the prominence you gave my name in "A Phenomenal Cast," as you see fit to call it. I would, however, strongly object to enact such an illustrious part without being starred, and I would mildly suggest my old friend D. B. Hodges as more capable than myself to play George Washington, his size and figure being greatly in his favor. Perhaps your humble self would undertake the understudy. This would at least insure success for The Patriots.

Yours, in brotherl ood,
ERNEST STANLEY.

Great as is the compliment implied, I could not for an instant entertain the idea of acting as Mr. Stanley's substitute, in case of need. To tell the truth is quite an easy matter, but to study or understudy it is something that native modesty would not allow me to attempt. Therefore, gently, humbly and resignedly must I deny any connection with that noble fraternity to which Mr. Stanley relegates me in the subscription to his letter, and decline an honor for which I am disqualified. The suggestion anent D. B. Hodges is an excellent one, which I commend to the author of The Patriots for sage consideration. Nevertheless there can be no doubt of Mr. Stanley's fitness to portray the cherry-tree period of Washington's career; and I trust, unless the equestrian figure in Union Square audibly objects (which is unlikely), that the powers that be will consent to star that gentleman, using type for the purpose as big as the average advance agent's virgin lie.

* * *

Frank Farrell tells the latest on John Stetson. It isn't founded on fact; but truth is not essential to a joke. Farrell says that Stetson was drinking claret with Joe Brooks the other night at the Brunswick. Stetson—so the yarn runs—was delighted with the flavor, and asked the brand. "Chateau Lafitte," replied Brooks. Stetson walked over to Booth's an hour later with the taste and the name in his mouth. Joe Clare, the scenic artist, approached the manager, and began talking about the new scenery for Monte Cristo on the road.

"Spare no expense," said Stetson, "and take your time."

"Of course," replied Clare; "I'll lay myself out on the Chateau D'If."

"No, you won't!" roared Stetson, "If there's any wine drunk around this theatre the manager's going to have it all."

N. B.—Farrell is at the Madison Square, where they're not allowed to know the difference between a snandygaff and a fizz.

* * *

Salmi Morse announces his intention of starting a paper called *The Wasp*. I trust the contents will be more original than the name. A sheet called *The Wasp* was printed in New York ten years ago. It was a vile publication, and it died or was suppressed—I forget which—after a few numbers had appeared. Salmi is going to do all the articles for his paper—nobody else is to have a show. I would disinterestedly advise prospective readers to buy second-hand dictionaries of obsolete words.

* * *

I hear that after the Wakeman-Paulding case was decided last week, when the defendant's lawyer gave notice that he should appeal, the counsel for the plaintiff exclaimed: "If this case is carried up I shall prevent Paulding from ever securing an engagement in New York again." I'll stake a nickel against the legal gentleman's influence that he will do nothing of the sort. At any rate, not so long as there's a newspaper in which his motive for such a mean kind of business can be ventilated.

* * *

Fred Lyster told the members of the Society for the Preservation of the Irish Language, after their musical entertainment on Tuesday night, that he would compose "a dynamite quadrille with periodical explosions" for their next concert. The S. P. I. L. didn't see it.

* * *

The Dramati: Festival promises to exceed the expectations of its originators. The large sum cleared by the sale of seats shows better than anything else how deeply the affair has interested theatre-goers. Dramatic clubs and theatre patrons in various distant places secured tickets by telegraph, and the Cincinnatians themselves purchased a large quantity of seats. This festival will draw a greater crowd than any of the musical jubilees that have been held in Boston, New York and Cincinnati during late years, for while the encouragement of musical art involves the attention, that of dramatic art appeals to all classes. There is no longer any question as to the financial success of the undertaking. The brilliant array of stars engaged is proof positive of a parallel success from an artistic standpoint.

* * *

Work on the Festival number of THE MIRROR goes busily forward, and the extra orders for large quantities come pleasantly in. All hands propose to make it worthy the occasion that brings about its publication.

* * *

The article explaining the mode by which advance agents "fix" the press that appeared last week has drawn forth a number of letters on the subject from agents and journalists. Some of them are pert—all are pertinent. I regret that lack of space this week necessitates the postponement of their publication until another issue.

* * *

Edward E. Kidder, who has a humorous turn, sends me the following verses, which he calls

THE CHILD OF CRŒSUS.

A THIRTY-MINUTE TRAGEDY.

The maiden at the window sighs,
Her book in hand, her violet eyes
Demurely dropping.
The mother, then, suspicious, she
Meanders out at half-past three
A-shopping.

Three forty-five, the lover rings;
His arms are filled with dainty things
That ladies dream of—
Such goods as lovers all must bear,
If they their Dulcineas fair
Would gain esteem of!

A huge bouquet—forget-me-nots—
And quantities of candy—"lots"—
He's proudly got there.
He pulls the bell with awful din,
And asks if the mamma is in;
He knows she's *not* there!

Oh, Eros! what is this we see?
The maiden toiled upon his knee
Scorns conversation.
He charms the love light from her eyes.
They care for only smiles and sighs,
And osculation!

Papa comes home, unhappy, sour,
A long, long time before his hour;
At four precisely.
He's had bad luck in railway shares;
In fact, the enterprising "bears"
Have singed him nicely!

* * * * * *

Expostulations, shrieks and groans,
The lover's most appealing tones
Are all unheeded.
Papa, he roars and fights and jeers.
Four-five, the ambulance appears,
And it is needed!

All of which teaches a lesson that one or two of our favorite leading men might profitably study. But they won't—so there's an end on't.

* * *

The *Herald* is nothing if not enterprising. It appropriated *verbatim*, last Saturday, a quarter of a column of MIRROR matter relating to the Actors' Fund and some statistics concerning the profession. More "fat" for a hard-pushed space reporter. I advise Mr. Ed. Flynn to read his MIRROR with greater care in future.

* * *

The dramatic thieves—those unscrupulous raiders who boldly appropriate to their own uses the literary property of others—are pretty effectually driven to the outskirts of theatrical civilization, where their deeds of violence do little harm and are passed over on account of their remoteness. But the field is left open for another class of thief, who carries on the buccaneering business in a different, but no less demoralizing fashion. He manages to maintain a respectable position by covering over his depredations with a thin veneer of innocence which renders him more despicable than the less squeamish chap who flies the black flag without attempting to conceal it. This kind of wolf in sheep's clothing will pretend to find the "source" from which a successful play is taken and immediately make a counterfeit of the original, which he palms off on the public, deriving what benefit is to be had from the notoriety of the genuine article. Frequently is this done and the doers escape both the law and the ill-repute which should be their measure.

* * *

And speaking of this reminds me that in a short time an actress proposes to do a garbled version of Fedora under another name at one of our principal theatres. Fanny Davenport has paid the author a round sum for Sardou's play, and she is the only person who has the right to represent it in this country. It is true that the actress who proposes presenting the imitation may be able to evade legal interference, but morally she is as culpable as the people who do Hazel Kirke and The Banker's Daughter without license. It certainly does not encourage people to invest large sums in successful plays when such a deplorable state of things exists.

* * *

What is the value of a criticism in a daily paper? The *Sun* and *Herald* both alluded on Tuesday morning to the piece which was done at the Turf Club Theatre Monday night as a "new play." The *Sun* went further than the other, and condemned it vigorously. The critic was misled by the title Lillian, which was given to New Men and Old Acres. Were Tom Taylor within range now of the million-a-week paper that shines for all (all the quick—not the dead) he might be surprised to read that "The author, with more discrimination than he has shown in his work, has chosen to remain anonymous, having made the mistake to write Lillian. Miss Amy Lee and some others made the mistake to act. Miss Lee is a capital variety actress." Now, clever Taylor never showed any disposition to "remain anonymous" while he was alive, nor have the perpetrators of his posthumous fame evinced a similar predilection, nor is Miss Lee a variety actress. One of two things is evident: The writer of the *Sun* notice is hopelessly ignorant of theatrical matters or he did not go to the Turf Club Theatre at all and condemned the performance without knowing anything about it. In either case he doesn't know his business and is unfit for his position. As for the *Herald*, its error calls for no comment. We don't expect the *Herald* to get anything straight.

* * *

I must confess that in dozing over Gemmy's criticism of the new play at the Madison Square on Tuesday, I was awakened with a start when my eyes lighted on this sentence: "A Russian Honeymoon is certainly worth seeing, especially if its morality shall prove to be effective upon married men and women. We are not sticklers for morality. But a good moral is a very fine thing." Good heavens! thought I, is it possible? Gommy not a stickler for morality—if its morality shall prove to be effective upon married men, and —. Why, Gommy is a married man himself now. He interviewed the happy altar a few weeks ago. Not two months come and gone and Gommy speaking such treasonable, heretical ideas already. Fie, Gommy, fie, like a good little boy, become a stickler for morality at once. You can do that, although you can't write a dramatic criticism without weakly imitating William Winter and stringing together a lot of misapplied big words which make your readers grin.

* * *

In Sunday's *Tribune* William Winter had a short but excellent article on the stability of the stage. He calls attention to the fact that we have McCullough, Boucicault, Patti, Mary Anderson, Modjeska and Charles Wyndham all here together, and reasons that it is an evidence of "the genuine and abiding excellence in the modern drama, such as no trickery of sordid management can obscure, nor any influence of public mediocrity degrade." Winter has always upheld a high standard of dramatic art, and his persistent and brilliant espousal of the good cause has been of immeasurable benefit to our stage and its adherents.

Colds and Cold Dressing-Rooms.

John Webster, of the Troubadours, was hastening Squareward on Monday evening, when he was summarily brought to by a MIRROR reporter.

"Whither?"

"Rehearsal."

"What! Greenroom Fun?"

"Yes."

"Aren't you perfect in your parts yet?"

"No—yes—that is—well, you see, the new musicians aren't."

"Ah! Good season?"

"Best we ever had. Fairly turned 'em away. We've been on the road some years now, and we never had a more prosperous season than this. Struck several blizzards in the West; still the people came to see us."

"New piece for next season?"

"We have two; but Greenroom Fun has proved such a hit that we shall run it all next season. I believe in giving the people what they want till they get sick of it—or, rather, as long as it pays, which is about the same thing. Greenroom Fun has been considerably altered since we played it at Booth's, and for the better."

"When do you close?"

"We play at the Standard four weeks, which ends our season. We then go to our Summer homes for rest, for I tell you we need it. Besides, some of us are suffering with colds contracted in frigid dressing-rooms. By the way, why don't you newspaper men go after the owners and managers of these places? THE MIRROR ought to start it—it is generally at the head of reforms in the profession, and it could not do a more effective bit of work than by going through the provincial dressing-rooms and exposing those which it thinks combinations should avoid."

"In what way are they so objectionable?"

"In regard to temperature, principally. Some of them are like ice-boxes and others like ovens. There seems to be no happy medium. In some places—particularly in the Indiana towns—the rooms are cold and cheerless—absolute refrigerators. At Fort Wayne, at the Rink, where we played, the stage hands, in heavy overcoats, stood shivering on the stage, but when the company emerged from their dressing rooms they thought the stage a furnace in comparison."

The First to Refuse.

It will probably be of interest to the profession at large to know that one of their number has positively refused to play for the benefit of the Actors' Fund to-day. Messrs. Theall and Williams, managers of the Novelty Theatre, in Williamsburg, wrote last week to Denman Thompson asking him if he would give a matinee at their house, where he is playing this week. Mr. Thompson replied that under no circumstances would he give the benefit.

Theall and Williams were anxious to give a performance, but of course could not under the circumstances. They at once bought fifty tickets to the other benefits, and by this means do their duty to the Fund.

TELEGRAPHIC NEWS.

Flashed to Us from Everywhere.

The Ideals on the Road.

[BY TELEGRAPH TO THE MIRROR.]

ALBANY, April 11.—On Monday evening the Boston Ideals, at Music Hall, sang Fra Diavolo to a big house, and presented the opera in a charming manner. At the Leland, Bertha Welby, in One Woman's Life, had miserable houses on both Monday and Tuesday nights.

Has He a Double?

[BY TELEGRAPH TO THE MIRROR.]

NEWPORT, R. I., April 11.—The simon-pure Frank Frayne played Mardo at the Opera House Monday night to good business. A "fellow that looks like me," under the name of Frayne, is booked in several towns in Ohio and Pennsylvania for all of this week and next.

Monte Cristo in Little Rhody.

[BY TELEGRAPH TO THE MIRROR.]

PROVIDENCE, April 11.—James O'Neill has scored a great hit as Edmund Dantes. Monte Cristo opened to a big house on Monday night.

The Theatre Comique was packed to the doors and presented a fine variety bill.

The Ensign Again Hoisted.

[BY TELEGRAPH TO THE MIRROR.]

PORT JERVIS, N. Y., April 11.—The Ensign Comedy company, which has again taken to the road, made its first stand at Lea's Opera House on Monday night, presenting Rooms for Rent to a very fair house. The company, which includes Isaac Newton Beers, the eccentric comedian, is a really good one.

Abbott in Michigan.

[BY TELEGRAPH TO THE MIRROR.]

MUSKEGON, April 11.—Emma Abbott appeared in Martha Monday night to the largest house of the season. In fact, the theatre was packed to suffocation. Excursion trains were run from neighboring towns.

Margaret Mather's Success.

[BY TELEGRAPH TO THE MIRROR.]

HOLYOKE, Mass., April 11.—Margaret Mather's tour of the Connecticut River Valley is a repetition of the Rhèa furore of last year. On Monday night she played at Springfield to an overflowing house—receipts over $1,000. Last night she made her debut in this city before an audience that was more than representative in numbers, wealth and fashion.

Barney McAuley Ill.

[BY TELEGRAPH TO THE MIRROR.]

ALTON, Ill., April 11.—Barney McAuley, through illness, was unable to keep his date here. For the past week or two he has been suffering from a severe cold, which has seriously affected his voice.

Openings in the Smoky City.

[BY TELEGRAPH TO THE MIRROR.]

PITTSBURG, April 11.—J. K. Emmet, at the Opera House, did not open to his heretofore usual standing-room-only business, though the house was comfortably filled.

At Library Hall the Wilbur Opera company opened auspiciously, singing The Mascotte to a very large and appreciative audience.

The New York Brilliant combination, at the Academy, opened to standing room only.

A scheme to blackmail Mary Anderson out of $10,000 has been scented in this city. The facts in the case are mysteriously withheld by the parties who are supposed to be familiar with the matter. Probably Dr. Griffin can elucidate.

Charles T. Steck, a prominent Lutheran minister of this city, proposes to vacate the pulpit for the stage. The reverend gentleman is a fine orator and in appearance resembles Edwin Booth. Just when this interesting debut is to be made is not yet definitely settled.

A. W. F. McCollin, as the Prince, in The Mascotte, made a hit at Library Hall Monday evening.

The Actors' Fund benefit, which takes place at the Opera House to-morrow afternoon, promises to be a financial success.

The programme as arranged for our forthcoming May Music Festivals is as follows: April 30, a special concert; May 1, opera night, Lohengrin; May 2, afternoon, artists' and orchestral matinee. May 2, evening, The Redemption.

Lillian Spencer is thoroughly billed throughout the city. Every possible means are being used toward making her coming engagement in this city (her home) a complete success.

At the Hub.

[BY TELEGRAPH TO THE MIRROR.]

BOSTON, April 11.—Only a fair-sized audience was present on the first night of the Morris-Salvini engagement at the Museum. La Morte Civile was presented. Othello was played last night to all the house would hold.

Aldrich and Parsloe had a large house at the Globe. The Florences presented their new play, The Old Stager, at the Park, before a fair house. Harry Dixey reappears as the Lord Chancellor, in Iolanthe, at the Bijou.

Leavitt's Giganteans are doing a big business at the Athenæum, and a lengthy variety bill at the Windsor is drawing big houses.

2,500th Performance.

[BY TELEGRAPH TO THE MIRROR.]

CHICAGO, April 11.—Robson and Crane, at Hooley's, on Monday night substituted Our Bachelors for the Dromios, and the house was well filled.

The 2,500th performance of Hazel Kirke was given on Monday night, and there was a fair house at McVicker's. Silhouette souvenirs (scenes from the play) were in everybody's hands.

Haverly's was well filled at the opening of the second week of the engagement of Duff's Standard Opera company in Heart and Hand. The Knights are drawing well at the Grand, having cancelled "jay" towns to fill this engagement. The Devil's Auction is attracting large audiences at the Olympic.

Actors' Fund benefits will take place to-morrow afternoon at Haverly's and McVicker's.

Minnie Maddern in 'Prisoe.

[BY TELEGRAPH TO THE MIRROR.]

SAN FRANCISCO, April 11.—Minnie Maddern opened her engagement at the Bush Street Theatre in Fogg's Ferry on Monday night. The house was crowded, and the little star made a hit. Ruth's Romance and Too Truly Rural are drawing poorly, and the Vokes family's engagement at the California may be set down a failure.

The Ticket-of-Leave Man was produced at the Baldwin Monday night before a large audience. Grover has leased the house until May 7, and added W. H. Thompson and George Osborn to his company.

Sale of Haverly's Philadelphia Theatre.

[BY TELEGRAPH TO THE MIRROR.]

PHILADELPHIA, April 10.—J. H. Haverly sold to Nixon and Zimmerman to-day all his half interest in Haverly's Theatre here. The price paid is understood to be in the neighborhood of $15,000.

Mr. Haverly was seen at his Fourteenth Street Theatre by a MIRROR reporter, and in reply to a request that he give the particulars of the sale and reasons for the same, replied:

"As to my reasons for selling, they are very simple, and were prompted by my ideas of business. In all my other theatres in various cities I have no partners, and consequently have perfect freedom of action in regard to putting in attractions and all other matters relating to the management of them but in Philadelphia, although my contract was such that I had the filling of time, courtesy to my partners demanded that I should consult them; and as my office is in New York and not in Philadelphia, I was under a certain restraint and would do nothing without consulting them. The result was a delay of a day or more when questions relating to that house came up. About ten days ago I made them a proposition to buy or sell. They would not sell under any circumstances, and did not want to buy. I offered them $14,000, but they would not take it. They then made me an offer which I thought a good one, and I accepted. This purchase money, with the profits I have had from the house since I took hold of it, over a year ago, have been just $29,800, and I am satisfied. I consider Nixon and Zimmerman two of the brightest young managers I know of, and my relations with them have always been of the most pleasant and amicable character. We are the best of friends yet; so much so that, all things being equal, I shall in the future play my attractions with them."

"Then you are out of Philadelphia for good?"

"For the present, yes; but I will do business in Philadelphia. As to the house I shall have or when I shall have it, I cannot say now."

"What do you have on the road next season?"

"Two Silver King companies, two minstrel companies, and I have a new play offered me by an American author, and which he is to read to me to-night. Then I have some negotiations pending in London now, and may have something for you in a few days."

Miscellaneous.

[BY TELEGRAPH TO THE MIRROR.]

CLEVELAND, April 11.—T. P. W. Minstrels at the Euclid and Carrie Swain at the Academy, opened to good houses. Last night the houses were light.

RICHMOND, Va., April 11.—Young Mrs. Winthrop opened to a packed house last night.

DENVER, April 11.—The Lace Handkerchief week was a flattering success. The receipts reached nearly $6,000. Mestayer's Tourists opened on Monday night to $750.

TRENTON, N. J., April 11.—Miner's Comedy Four, at the Opera House Monday, drew only a fair audience, but gave excellent satisfaction to all present. Rice's Iolanthe Opera company last night to a large house. They fully sustained the good impression made on their first visit.

SYRACUSE, April 11.—The Boston Ideal Opera company gave Fra Diavolo at Wieting's last night to a large audience. This troupe is much better in the popular comic operas of the day, and in those always gives better satisfaction. They return early in May.

CINCINNATI, April 11.—Rhea drew a fashionable audience to the Grand on Monday night. As she appears at the Festival three weeks later, there is much curiosity to see her. Dr. Bishop made his first bow in Strictly Business at Robinson's, and his drolleries were hugely enjoyed by a comfortably filled house. Squatter Sovereignty is not last in the field, and is drawing well at Heuck's.

ROCHESTER, April 11.—Around the World in Eighty Days drew large houses at the Academy, and Buffalo Bill did likewise at the Grand. The Boston Ideals will have a packed house at the Grand to-night. All seats sold. Although a departure from usual matinee day, Herne's Hearts of Oak will make a good showing in their benefit for the Actors' Fund at the Grand to-morrow afternoon.

ST. LOUIS, April 11.—George H. Adams' Humpty Dumpty is the attraction at the People's, and is playing to the capacity of the house. Taken from Life is filling the galleries at the Olympic. Heart and Hand is not a great success here, and is only drawing fairly at the Grand. Jay Rial's U. T. co. is filling what would have been an open week at P[illegible] through the withdrawal of Pratt's opera, [illegible] obia. Business only fair.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

doon's Picnic, as Sullivan and Williams were billed as the stars. It was the poorest presentation of the kind ever given here. Sullivan and Williams left the troupe at Penn Yan for Providence.

PORT JERVIS.

Lea's Opera House (George Lea, proprietor): The Jesse James co. gave another of their blood-curdling performances, 3d. Fred Lyons was the only creditable artist in the troupe. James H. Wallick as Jesse, did the best he could, but then what could he do with the part. The house was fairly good.

Items.—James H. Royce, of this village, has gone with Dupree and Benedict's Minstrels as second advance agent.—Mr. Lea complains, and we think with good reason, of the present method of bookings. He has booked the Madison Square Young Mrs. Winthrop several times. It was booked for 10th, but last week Mr. Lea received a telegram from Manager Frohman to cancel. As several companies had been refused that date, Mr. Lea was out of pocket. Mr. Frohman has, however, promised to reimburse Mr. Lea for all expenses.

SENECA FALLS.

Daniel's Hall (George O. Daniels, manager): Bertha Welby, March 28, in One Woman's Life, gave the best of satisfaction to a fair house. Matson's Muldoon's Picnic came 5th, to a crowded house.

OHIO.

COLUMBUS.

Comstock's Opera House (Theo. Comstock, manager): Lotta as Bob, had the usual jam, 2d. Carrie Swain as Cad, the Tomboy, did a good business, 6th and 7th. The audiences were very enthusiastic. Jeffreys Lewis in La Belle Russe, 11th and 12th. The performance 12th will be for the benefit of the Actors' Fund; Callender's Minstrels, 14th.

Grand Opera House (H. T. Chittenden, receiver): Thatcher, Primrose and West gave the best minstrel show of the season to crowned house, 7th. Geistinger in Boccaccio and Mardi Gras, 12th and 13th; Jumbo Davis, 14th.

DAYTON.

Music Hall (Larry H. Reist, manager): McCaull's Opera co. presented Heart and Hand, 2d, for the first time in this city, to a large and well-pleased audience. The co. is the best that has appeared here this season. John Howson as the King, became a favorite at once, and succeeded by his clever acting in receiving a number of encores. The chorus is strong, and furthermore, rather pretty. The costuming of the entire co. was simply grand. Sol Smith Russell, 4th, in Edgewood Folks, to fair business. Listemann Concert co., 5th, under the auspices of the Y. M. C. A. Star Course, to a large and appreciative audience. The co. embraces a number of skilled musicians. Mrs. H. F. Knowles, prima donna, is indeed a fine singer. Newell and Scott's Comedy co., 7th, in Muldoon's Picnic, to a large audience. The co. is rather poor.

Items: Howard Spear, manager Callender's Minstrels, was in town last week.—Barnum's advertising car No. 2 will arrive this week.—Manager Reist took in Cincinnati this week, booking a number of attractions.

URBANA.

Bennett's Opera House (P. R. Bennett, Jr., manager): Kate Claxton and co. played Two Orphans 2d, to a rousing big house—one of the best of the season.

Arena: The Leons, Ed and Mollie, and Geo. Payne, gymnasts and trapezists, leave next week to join Robinson's Circus.

LIMA.

Faurot's Opera House (George W. Williams, manager): Sol Smith Russell came 3d in Edgewood Folks, to medium but very enthusiastic audience. The co. was much above the average—too good for the play, which would not amount to much without Mr. Russell. Original Hazel Kirke, 23d. Rhea, 17th.

Items: It is about time Mr. Byron gave us some of his other plays, this making the third time he has presented Across the Continent.

ZANESVILLE.

Schultz and Co.'s Opera House (John Hoge, manager): Charlotte Thompson in New Jane Eyre, 31st; fair house. Rial's Uncle Tom, 3d. All the town except regular theatre-goers, who generally held their noses in disgust. Thatcher, Primrose and West will do immense business (6th) of course.

Items: I stated that the Kiralfys had cancelled their date, which was correct, but they have decided to favor us with their best Black Crook after all, 11th. During a brief chat with Mrs. Jourdan, who plays Mrs. Fairfax, in Jane Eyre, she remarked, just as Miss Thompson came on in the last act: "That's the first time I ever knew an audience to withhold a greeting at this juncture in the play." I asked her if it really mattered to performers when they failed to evoke a demonstration upon appearance merely, and she said it did, because such compliments fed ambition. "I couldn't play another night if it were not for my ambition to merit public favor," she added as she started to meet Lord Rochester.—Messrs. Howard and Kelley, with two members of the Barlow-Wilson troupe, have, on former occasions, done musical favors for our citizens, and so the two gentlemen may be sure of a hearty greeting to-night. The performance of Uncle Tom was given "hind end befo" and the dogs were disposed to be unruly.—A committee of the discharged union printers of the *Daily Times*, of this city, waited on Manager Hoge yesterday to say that a thousand Knights of Labor would refuse to attend his opera house if he continued to advertise attractions in the columns of that sheet. He has not yet made a reply to the threat.—Robert Mack, agent for Black Crook, comforts himself with the *Texas Siftings* while traveling.

FREMONT.

Opera Hall (Osborne and McCullough, managers): Jumbo Davis drew a crowded house, 5th. The freaks of Jumbo were a little too ridiculous to be funny. Support poor. Draper's U. T. C., 16th.

FOSTORIA.

Ande's Opera House (W. P. Howell, manager): Newell and Scott's Muldoon's Picnic co., 6th, to light business. The cause of the light business was that soon after the doors were opened and people began pouring in, a fire broke out in a large frame carriage factory close by. The excitement was so great that nearly everybody left the house, and the entertainment was delayed until 9 o'clock. Frederick Warde, May 8.

PENNSYLVANIA.

PITTSBURG.

Opera House (John A. Elsler, manager): During the early part of last week McKee Rankin gave us '49, and concluded the engagement with The Danites. Business fair. Emmet 9th, week; the Geistinger Opera co. 16th, week.

Library Hall (Fred A. Parke, manager): Charlotte Thompson, supported by Charles G. Craig and a competent co., in a round of her favorite characters, played to large audiences. Miss Thompson improves with age. Wilbur Opera co. 9th, week; Lillian Spencer 16th, week.

Academy (H. W. Williams, manager): Leavitt's All the Star specialty co. did a big business last week. Ferguson and Mack, and all the favorites appeared, and the show was fully as meritorious as when here before. New York Brilliant comb. 9th, week; The Meteors 16th, week.

Museum (P. Harris, manager): This house did its usual large business last week.

Items: Lizzie Jeremy arrived in town 4th, and remained at her father's home during the week. She left for St. Louis 8th, where she reassumes her position with Colville's Taken from Life co.—The Elks benefit on the afternoon of the 5th was a big success.—It is rumored that John Elsler will assume the management of the McKeesport, Pa., Opera House.—The Actors' Fund benefit will—from present indications—be a success. Attractions so far announced are: Emmet and co., Wilbur Opera co., and Harry Williams' New York Brilliant comb.—Thatcher, Primrose and West's Minstrels, flushed with the success of their Metropolitan engagement, were in town 4th.—The irrepressible John Kinlan, with a co. of his own manufacture, paralyzed the town of Connellsville, Pa., 9th, with Irish Aristocracy or Muldoon's Picnic. The co. has not been heard from up to this writing. — The Mendelssohn Union Music Festivals which were held in the Fourth Avenue Baptist Church last week, were a complete success, financially and artistically. Madame Nilsson and co. appeared together with the entire Mendelssohn Union and the Boston Quintette Club. The Union will shortly give a banquet to celebrate the success of the festivals.—Manager Parke's benefit, 6th, was a complete success. The receipts aggregated $1,080.—The improvements in the Coliseum building, where the May Musical Festivals are to be held, are progressing rapidly. The capacity of the house when completed will be something over 2,000. Thomas' full orchestra will be here, together with a number of prominent soloists. The Festivals will be opened on the 30th, and will be continued for the three days.—On the evening of the 7th Leavitt's All Star specialty co. presented retiring Manager Dudley McAdow with a handsome gold watch and chain. The presentation speech was made by Professor Chattel, and Mr. McAdow responded, thanking the co. for their generosity, and wishing them all prosperity and happiness. Mr. McAdow, with his wife, Flora Moore, left for New York after the performance on Saturday night. Eugene Rume succeeds him as manager of the co.

ALLENTOWN.

Academy of Music (G. C. Aschbach, manager): [illegible] was presented 6th, with Ada Gray as Lady [illegible] Madame Vine, to crowded house. She is [illegible] and the performance was excellent [illegible] The Allen Coleman Concert co. 9th to fair [illegible] and Ellis' Uncle Tom co. 16th, and [illegible] of Penn 20th.

[illegible] Manager Wachlin presented each lady on the night of East Lynne with a splendid souvenir in the shape of a palette containing an excellent likeness of Ada Gray.

BETHLEHEM.

Grand Opera House (C. F. Smith, manager): Ada Gray in East Lynne 7th to very good house. The acting of Miss Gray was not so good as on her last visit, nor is her co as strong. With the exception of Wood Benson, all of the faces were strange to Bethlehemites.

BRADFORD.

Wagner's Opera House (Wagner and Reis, proprietors): C. B. Bishop, in Strictly Business, drew good houses, 5th. On the 6th and 7th Herne's Hearts of Oak held the boards, playing to good business. The scenery was splendid and the acting capital throughout.

Items. Ariel N. Barney, advance agent of Buffalo Bill, was in town 6th, and was passed off by some joking friends as Freddy Gebhardt. Barney enjoyed the fun immensely.—Buffalo Bill closes his season in Erie 14th, and goes from thence to North Platte to organize his tent show, which will open its season at St. Louis, May 20.—G. W. Floyd, business agent for Lotta, stated to your correspondent that Lotta would sail for Europe in May and remain abroad during the year. It is doubtful if she will ever return to the American stage.

SCRANTON.

Academy of Music (C. H. Lindsay, manager:) Mr. and Mrs. Nat Goodwin and Edwin F. Thorne, in The Black Flag, 4th and 5th, to good business. The co. is a strong one, and could have played a week to good business.

PITTSTON.

Music Hall (W. D. Evans, manager): Jeanie Calef comb., in M'liss, 6th; good co. and good business. Coming: Prof. La Conds, 12th, 13th, 14th; Uncle Tom co., 20th; Fay Templeton, in Mascotte, 23d.

MAHANOY CITY.

Opera House (C. Metz, proprietor): Ada Gray, in East Lynne, 3d, to a large, fashionable and highly-pleased audience. Miss Gray was ably supported by an excellent co. Indeed, the co. and star surpassed what we had been led to expect from lavish advertising and flattering press notices. Jennie Calef, as M'liss, 5th, to packed house. If the community desire to see a first-class entertainment it is only necessary to patronize this co. Harkins' English Romance, 13th; Prof. Zera will be here the last week of April. Jesse James, the Bandit King, May 4.

HARRISBURG.

Opera House (H. J. Steel, manager): Thatcher, Primrose and West's Minstrels, 2d, to large and enthusiastic audience. Young Mrs. Winthrop, 5th, to large and fashionable house. Frank Frayne, 14th; Maid of Arran, 20th.

POTTSVILLE.

Academy of Music (Nathan Houser, manager): Ada Gray, in East Lynne, to a very fair house, performance giving very poor satisfaction. Coming: 12th, Mattie Vickers, in The Tramp's Daughter; May 9, Mrs. Langtry as Galatea.

ERIE.

Park Opera House (William J. Sell, manager): Herne's Hearts of Oak came 2d, to large business. C. B. Bishop, in Strictly Business, 4th, to fair patronage. Buffalo Bill, 14th.

ALTOONA.

Opera House (Marriott and Krieder, managers): Thatcher, Primrose and West gave the best minstrel show ever seen here 3d. Their vocal music was above standard. They had an immense house, which was very appreciative. Sullivan and Gaylord's Female Mastodons to good house, 6th; fair performance. Frank Frayne, in Si Slocum, 12th; Tom Thumb, 14th; Jumbo Davis, 25th.

READING.

Grand Opera House (George M. Miller, manager): Sullivan and Gaylord's Female Mastodons, 2d; good house. Christine Faas and Germania Orchestra, 5th; good business. Young Mrs. Winthrop co., 6th; very good business; performance far above the average.

Academy of Music (John D. Mishler, manager): Mattie Vickers' Comedy co. in The Tramp's Daughter, 4th, 5th; performance very good.

RHODE ISLAND.

PROVIDENCE.

Providence Opera House (George Hackett, manager): Madame Janauschek, in Zillah, Mary Stuart, Mother and Son and Marie Antoinette, played to fair audiences the first three nights of last week and matinee Wednesday. Frank Frayne put in for the last three nights, playing Mardo. Mrs. Langtry appears 13th and 14th.

Low's Grand Opera House (William H. Low, Jr., proprietor and manager): The American Band filled the house, 1st, and gave a most delightful concert, the elite of the city being present. The Band will give another concert 15th; Barlow and Wilson Minstrel co. came 3d and 4th, and played to good business. They gave a first-class entertainment. Billy Chase joined the co. here and left them at Brockton, 7th.

Theatre Comique (Hopkins and Morrow, managers): First-class attractions and business good. The engagements for this week will include the Shedman Brothers, acrobatic marvels, and their performing dogs and monkeys; Fred Roberts, the McAvoys, Tracy and Eagan, the Men from Galway. Lizzie Devions remains another week. To-day, Williams and Sullivan, Ben Gilfoil (who, by the way, is an immense favorite here), and J. D. Koome are to do a funny sketch, called The Arrival of Langtry. The entertainment concludes with the local burlesque of Cinder-Ella, the whole stock co. taking part.

Items: Louise Parker sings at Music Hall, in grand concert, 11th. Miss Parker is a native of this city, a very promising young artiste, and a pupil of Signor Farini, of Boston.—Emily Handy, a young prima donna of this city, goes with an opera co. through the Provinces.—Walter Hudson is visiting friends in this city.—Billy Turner, the comedian, was seen walking our streets in company with Manager Hopkins, of the Comique, last Saturday. I should like to see Billy in his old place again on the end at the Comique.—Manager Mishler reports his business as immense.—Will Hayden, reporter for the *Telegram*, marries next Tuesday.—Billy Harris, manager of the Howard, Boston, was in town last week. He was formerly stage manager of the Comique, under Archy Stalker, now at Harrigan and Hart's.—W. H. Goff will publish the programme at the Sans Souci Gardens this Summer.—Grace Emmet is to be a member of the Comique stock next season.—Mlle. Etelka Borry, leading lady of the Imperial Theatre, St. Petersburg, will be seen at Low's Grand Opera House, in the plays of Adrienne and Camille, May 2 and 3, 1884.

NEWPORT.

Bulls' Opera House (Henry Bull, Jr., manager): The burlesque operetta of the Cinnamon Hart was given 4th, to a large and fashionable audience. The music, though not all original, is put together so as to make a very pleasing effect. It was a great success. Only a Farmer's Daughter drew a very good house, 7th, considering it was Saturday night. The piece and co. gave good satisfaction.

Item: Zelma Vlademir parts with Only a Farmer's Daughter co. here, and Fannie Lycett joins the co. and takes her part, Justine, the Farmer's Daughter.

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (J. M. Barron, manager): The only attraction this week was Herrmann, the magician, 6th and 7th. Business very good. Coming: Ince's Comedy co. in Fun in a Boarding School, 13th and 14th, and matinee. This is the last engagement for this season. Several social amateur performances will be held, of no interest to professional people.

Item: Manager Barron expects to leave here the middle of the month. He has made a number of engagements for the season of '83-4.

TENNESSEE.

CHATTANOOGA.

St. James Hall (Stoops Brothers, managers:) Barney McAuley in Uncle Daniel to a crowded house March 31. He had such a severe cold that he could hardly be heard, for which he apologised. Kendall's Dramatic co. presented Galley Slave 4th, and Joshua Whitcomb 5th, to fair houses.

MEMPHIS.

Leubries' Theatre (Joseph Brooks, manager): Devil's Auction co. appeared 5th, 6th and 7th, to good house first night, and poor houses remainder of engagement. Performers and pantomine not worthy of mention.

UTAH.

OGDEN.

Union Opera House (P. F. Schaefer, manager): Stock co. (recently from the East) presented Black Diamonds to very poor house, March 27. Minnie Maddern, as Chip, to the largest and best pleased audience of the season, 29th.

Item: Ogden is to have a new Opera House built this Summer. P. F. Schaefer, of the Union Opera House, will be the manager

SALT LAKE CITY.

Haverly's Salt Lake Theatre (Caine and Clanson, managers): Minnie Maddern played Fogg's Ferry, March 29, 30 and matinee, and Wild Wave, 31st, to fair houses. The stormy weather prevailing at the time kept many away. Minnie was a great favorite. Rice's Surprise Party 5th, 6th and 7th.

Item: Madison Square co., in Young Mrs. Winthrop, 2d, 3d and 4th, and Howe Dramatic co. play Money Spender, 5th and 6th, and Long Strike, 7th and 9th, at the Opera House.

VIRGINIA.

RICHMOND.

Theatre (W. T. Powell, manager): Haverly's Mastodon Minstrels played to large houses 3d and 4th. Milton Nobles drew small audiences 6th and 7th, appearing in The Phœnix and Interviews. Catherine Lewis, who had dates here this week, cancelled.

DANVILLE.

Opera House (J. E. Catlin, manager): Tom Thumb and co. 5th, afternoon and evening, to tremendous business. Young Mrs. Winthrop, 17th. This co. will in all probability close our season.

NORFOLK.

Academy of Music (H. D. Van Wyck, proprietor): Milton Nobles, 4th and 5th, to fair business. The Pirate Dredger's Doom, by a local organization, 3d, was played to a packed house. Catherine Lewis has changed her dates to April 30 and May 1.

VERMONT.

BURLINGTON.

Howard Opera House (K. B. Walker, manager): Wyndham Comedy co. played here to a large audience. The receipts were over $600. The Florences the 17th, a packed house is expected.

WEST VIRGINIA.

WHEELING.

Opera House (F. Reister, manager): Thatcher, Primrose and West's Minstrels appeared 5th, to a crowded house. Tom Thumb, 17th, 18th and 19th; C. L. Davis, 21st.

Academy of Music (Charles Shay, manager): Variety performances this week to fair business.

WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): Mr. and Mrs. George S. Knight 5th, 6th, 7th, 8th, in Baron Rudolph and Otto, opened to light business. The sale of seats for Barnay promises good business. Robson and Crane, 16th, 17th, 18th.

Academy of Music (Harry Deakin, manager): The Abbott Opera co., 4th, 5th, 6th, 7th, opened to good business. The audiences were very enthusiastic. Castle was a little under the weather.

Slensby's Vaudeville: St. Felix Sisters still draw large crowds Usual variety bill, with Rip Van Winkle as the stand-by—William De Vere as Rip. 'Tis hard, but true.

MADISON.

Opera House (George Burroughs, proprietor): F. B. Warde came 2d in Virginius, to a good house. The critical audience evinced its pleasure by calling the star before the curtain twice. A generous welcome awaits Mr. Warde should he return. Briggs' Minstrels, booked and billed for 4th, failed to appear. The Litta Concert co. booked for 23d.

BELOIT.

Goodwin's Opera House (S. J. Goodwin and Son, proprietors): Harry Webber March 31, in Flint and Steel—a senseless piece, and the poorest co that has visited us this season. Business light and deservedly so.

JANESVILLE.

Myers' Opera House (C. E. Mosely, manager): Frederick Warde, 4th and 5th, gave two splendid performances to small business. Haverly's Minstrels, 7th; poor show to good business. Barney McAuley, 19th.

Item: Manager Moseley obtained a judgment for $75 against Briggs' Minstrels for canceling date without notice.

RACINE.

Blake Opera House (J. M. Wood, manager): Haverly's New Minstrels appeared 2d, to crowded house. The first part consisted of old jokes and poor singing. In fact, the only redeeming feature of the evening's performance were the trained dogs introduced by James Burton. The Abbott Opera co. came 3d, presenting Martha to an $800 house. A very fashionable and enthusiastic audience greeted Miss Abbott and her excellent co. Miss Abbott had been billed to appear in Iolanthe, but in consequence of the sudden illness of William Castle (Lord Chancellor) she was compelled to change the opera. Howorth's Hibernica to small house. F. B. Warde, in Virginius, 7th, to poor business.

Item: THE MIRROR may be found on file at the Blake Opera House.

CANADA.

OTTAWA.

Grand Opera House (John Ferguson, manager): Pat Rooney's comb. appeared 2d, to a crowded house, standing-room being at a premium long before the curtain rose. The comb. has many clever people, and many of the specialties were enthusiastically encored. Owing to a severe attack of rheumatism, Pat Rooney was unable to do more than sing a couple of songs. This greatly disappointed the audience. Hanlon Brothers in Le Voyage en Suisse, 6th and 7th, and matinee, to good business. Performances were highly amusing and seemed to please.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Week of 2d, The Corsican Brothers was produced. A large audience was present the first night, but business was only fair remainder of week. F. C. Bangs was extensively advertised to appear in the dual role of the Brothers Franchi, but failed to put in an appearance, and no excuse was made for his absence. Henry St. Maur assumed his place, and after the opening performance gave a very effective impersonation. Frederic de Belleville, as Chateau Renaud, gave great satisfaction. Rest of the co. were very fair. The ballet and scenic effects were greatly admired. Hanlon Brothers, 9th, week.

Horticultural Pavillion (J. F. Thomson, manager): The Fay Templeton Opera co. appeared, 2d, 3d and 4th, to small houses. Fay Templeton did not appear during the engagement, owing to severe illness. The Mascotte and Pirates of Penzance were given.

LONDON.

Grand Opera House (J. M. Lathrop, manager): The Eichberg-Mason Concert co. gave a successful entertainment, 5th, to well-pleased audience. They appeared again 7th (matinee), by special request. Pat Rooney's New York Star co. filled a successful engagement, 6th, to a good house. The performance was very interesting, particularly the bicycle riding of the Stirk Family and little Kate Rooney in her songs and imitations.

Item: Pat Rooney is suffering from rheumatism, and was unable to give his dancing performance. His songs received hearty applause.

HAMILTON.

Grand Opera House (J. R. Spackman, manager): Only one co. faced the footlights during the week—that one being the Fay Templeton Opera co. Mascotte, Patience and Billee Taylor was presented to very good all-round business, though the absence of the star, Miss Fay, caused many to remain at home, rather than trust the abilities of the substitute. The co. is a very fair one, the choruses and costumes being good.

Items: Etchburg Lady Quartette, 13th and 14th.—Fay Templeton has been laid up in Detroit with an abscess in her ear since March 20.—A split took place in the Fay Templeton co. here. Several of the members, viz.: Seth M. Crane, the leading man; Cora Crane, Burton Adams, the stage manager; Alice Baldwin and Will J. Duffey, the business agent, who had been with the co. for eight years, left after the performance Saturday night, and went to New York. Their places have been filled. I could not ascertain the real cause, but was told by Mr. Duffey that they were leaving on principle.—T. E. Haleck, the owner of the original version of Muldoon's Picnic, is in the city making arrangements for the appearance of his co. He is a warm friend of THE MIRROR.—Manager Spackman regrets that no co. will occupy his house on the 12th, for he would like to add his mite to the Actors' Fund.

BRANTFORD.

Stratford's Opera House (Joseph Stratford, manager): Fay Templeton in Pirates of Penzance, to only a fair house, 5th. Pat Rooney's Star co. to large business, 7th.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

ADA GRAY: Waterbury, Ct., 12; New Haven, 13, 14; New London, 16; Norwich, 17; Willimantic, 18; Providence, R. I., 19, 20, 21; Woonsocket, 23; Worcester, Mass., 24; Springfield, 25; Holyoke, 26; Hartford, Ct., 27; Meriden, 28; Philadelphia, 30, week; Washington, May 7.

ANNIE PIXLEY (M'liss): Baltimore, April 9, week; Philadelphia, 16, week; Williamsburg, 23, week; N. Y. City, 30, week; Harlem, N. Y., May 7, week—close season.

AUGUSTIN DALY'S COMPANY: Philadelphia, 16, two weeks; Boston, 30.

ALDRICH AND PARSLOR (My Partner): Boston, 9, week; Harlem, N. Y., 16, week; N. Y. City, 23—close season.

AGNES WALLACE-VILLA CO.: Ft. Dodge, Ia., 12, 13, 14; Angus, 16, 17, 18.

BARTLEY CAMPBELL'S WHITE SLAVE: N. Y. City, 2, two weeks; Cleveland (Euclid), 16, week.

BARTLEY CAMPBELL'S SIBERIA: Chicago, 9, two weeks.

BAKER AND FARRON: Council Bluffs, Ia., 12, 13; Des Moines, 14, Omaha, 19.

BERTHA WELBY: Troy, N. Y., 12, 13, 14; Brooklyn, 16, week; Jersey City, 23, week.

BOUCICAULT: N. Y. City (Star Theatre), March 26, several weeks.

BUFFALO BILL: Buffalo, 12; Bradford, Pa., 13; Erie, 14—close season.

BESSIE BYRNE: Hudson, N. Y., 16, 17; Peekskill, 19; Sing Sing, 20; Yonkers, 21.

BOSTON MUSEUM CO.: New Bedford, 13.

BARNEY MCAULEY: Davenport, Ia., 12; Peoria, Ill., 13; Fond du Lac, Wis., 16; Oshkosh, 17; Portage, 18; Janesville, 19; Milwaukee, 20, 21; Minneapolis, 23, 24, 25; St. Paul, 26, 27, 28; Cedar Rapids, Ia., 30; Des Moines, May 1, 2; Omaha, Neb., 4, 5; Lincoln, 7; Creston, Ia., 8; Oskaloosa, 9; Ottumwa, 10; Monmouth, Ill., 12; Galesburg, 12.

BARRY AND FAY (Irish Aristocracy): Cleveland, 12, 13, 14; Chicago, 16, week.

BAUM'S MAID OF ARRAN: Kingston, N. Y., 13; Hudson, 14; Newburg, 15; Reading, Pa., 19; Harrisburg, 20; lapse; Chicago, 30, week.

CHANFRAUS: Akron, O., 11, 12; Youngstown, 13, 14; Buffalo, 15, 16.

COLLIER'S LIGHTS O' LONDON A: Brooklyn, 9, week; Easton, Pa., 16, 17, 18; New Brunswick, N. J., 19, 20, 21; Newark, 23, week.

COLLIER'S LIGHTS O' LONDON NO. 2: Lynn, Mass., 12, 13, 14; New Bedford, 16, 17, 18; Fall River, 19, 20, 21; Newport, 23, 24; Pawtucket, 25, 26; Woonsocket, 27, 28.

CHARLOTTE THOMPSON: Mansfield, 12; Akron, 13, 14; Cleveland, 16, week; Cincinnati, 23, week; Chicago, 30, week.

C. B. BISHOP (Strictly Business): Cincinnati, 9, week; Richmond, Ind., 16; Crawfordsville, 17; Greencastle, 18; Terre Haute, 19; Springfield, Ills., 20; Jacksonville, 21; St. Louis, 23, week.

CORSICAN BROTHERS (Stetson's Co): Buffalo, 9, week; Brooklyn, E. D. (Novelty), 16, week; Boston, 30, week.

C. A. GARDNER'S KARL CO.: St. Louis, 23, week; Belleville, Ill., 30; Centralia, May 1; Duquoin, 2; Carbondale, 3; Cairo, 4; Paducah, Ky., 5.

CARRIE SWAIN: Elyria, O., 12; Sandusky, 13; Urbana, 14; Cincinnati, 16, week; St. Louis, 23, week.

C. L. DAVIS: Washington C. H., O., 12; Lancaster, 13; Columbus, O., 14.

CHARLES FOSTELLE (Mrs. Partington): Montreal, 9, week; Cornwall, 16, 17; Three Rivers, 18; Quebec, 19, 20; Brockville, 21.

DEN THOMPSON: Williamsburg, 9, week.

ENSIGN COMEDY CO.: Logansport, Ind., 16; Springfield, Ill., 17.

EMILY RIGL (Her Atonement): Chicago, 16, week.

FRANK MAYO: Williamsburg, 9, week; Brooklyn, 16, week.

F. B. WARDE: Mattoon, Ill., 12; Springfield, 13; Jacksonville, 14; Decatur, 16; Peru, Ind., 17, 18; Wabash, 19; Goshen, 20; South Bend, 21; Kalamazoo, 23.

FRANK I. FRAYNE: Nashua, N. H., 12; Keene, 13; Greenfield, 14; Rochester, 16; Manchester, 17; Dover, 18; Portsmouth, 19; Portland, Me., 20.

FANNY LOUISE BUCKINGHAM: Chicago (Lyceum), 16, week.

FLORENCES: Boston, 2, two weeks; Rutland, Vt., 16; Burlington, 17; Montreal, 18, 19, 20, 21; Ottawa, 23; Kingston, 24; Toronto, 25, 26, 27, 28; Buffalo, 30, May 1, 2.

GEORGE S. KNIGHT: Chicago, 9, week; Springfield, 16; Lafayette, Ind., 17; Kokomo, 18.

GOODWIN AND THORNE'S BLACK FLAG: Philadelphia, 9, two weeks.

GUS WILLIAMS (One of the Finest): N. Y. City, 16, week; Brooklyn, 23, week; Boston, 30.

HERNE'S HEARTS OF OAK: Rochester, N. Y., 12, 13, 14; Auburn, 16; Oswego, 17; Syracuse, 18, 19; Utica, 20, 21; Troy, 23, 24, 25.

HARRISONS (Alice and Louis): Eureka, 13; Ogden, Utah, 16; Salt Lake, 17; Laramie, Wyo. Ter., 20; Cheyenne, 21; Denver, Col., 23.

HARRY WEBBER: Waterloo, Ia., 13; Cedar Falls, 14; Webster City, 16; Ft. Dodge, 17; Cherokee, 18; Lemars, 19; Sioux Falls, D. T., 20, 21.

HANLONS: Toronto, 9, week; Rochester, N. Y., 16, 17, 18, 19; Erie, Pa., 20, 21—close season.

HANLEY'S SQUATTER SOVEREIGNTY CO.: Cincinnati, 9, week; Chillicothe, O., 16; Lancaster, 17; Zanesville, 18; Johnstown, Pa., 19; Lancaster, 20; Wilmington, Del., 21; Philadelphia, 23, week.

HARRY MERKDITH (Ranch 10): Bay City, Mich., 12; Ionia, 13; Albion, 14; Cincinnati, 16, week; St. Louis, 23, week—close season.

HAVLIN'S FOGG'S FERRY (Carrie Stewart): Goshen, Ind., 12; Elkhart, 13; Coldwater, Mich., 14; Ann Arbor, 16; Ypsilanti, 17; Adrian, 18; Jackson, 19; Battle Creek, 20; Muskegon, 21; Grand Haven, 23; Lansing, 24; Niles, 25; South Bend, Ind., 26; Valparaiso, 27; Michigan City, 28.

HARRY LACY'S PLANTER'S WIFE COMB.: N. Y. City (Haverly's), 2, two weeks; Paterson, N. J., 16; Bridgeport, Ct., 17; New Haven, 18; Meriden, 20; Holyoke, Mass., 21; Albany, N. Y., 23, 24; Troy, 27, 28; Brooklyn, 30, week.

IDA LEWIS: Dubuque, Ia., 9, week; Lacrosse, 16, 17, 18; Winona, 19, 20, 21; Hastings, Minn., 23, 24, 25; Stillwater, 26, 27, 28.

J. K. EMMET: Pittsburg, 9, week; Chicago, 16, week; Cincinnati, 23, week.

JANAUSCHEK: New Haven, Ct., 12, 13; New Britain, 14; Hartford, 16; Springfield, 17; Worcester, Mass., 18; Milford, 19; Lowell, 20; Nashua, N. H., 21; Manchester, 23; Portsmouth, 24; Biddeford, Me., 25; Portland, 26, 27; Chicago, 30, week.

JOSEPH MURPHY: Marlboro, Mass., 12; Holyoke, 13; Springfield, 14; Brooklyn (Park), 16, week.

JOHN T. RAYMOND: Baltimore, 9, week; Trenton, N. J., 16; New Brunswick, 17; Elizabeth, 18; Putnam, 19; Newark, 20, 21; Boston, 23.

JAY RIAL'S UNCLE TOM CO.: St. Louis, 9, week.

JOHN MCCULLOUGH: N. Y. City (Niblo's), 9, two weeks; Brooklyn, 23, week.

JOHN E. INCE: Savannah, 11, 12; Augusta, 13, 14; Aiken, S. C., 16; Columbia, 17, 18; Charlotte, N. C., 19, 20.

JOSEPH JEFFERSON: Keopens season Pittsburg, 23.

JOHN THOMPSON (Around the World): Lansing, Mich., 12; Charlotte, 13; Kalamazoo, 14; Albion, 16.

JOHN A. STEVENS: Brooklyn (Grand Opera House), 9, week.

J. Z. LITTLE'S WORLD CO.: Cumberland, Md., 13, 14.

JOSEPH DOWLING (Nobody's Claim): Washington, 9, week; Chicago, 16, week.

JEFFREYS LEWIS (La Belle Russe): Columbus, 11, 12; Janesville, 13; Wheeling, W. Va., 14; Chicago (Academy), 16, week.

JULIA A. HUNT: Flemingsburg, Ky., 11, 12; Maysville, 13, 14; Portsmouth, 16; Chillicothe, O., 17; Washington C. H., 18.

JOSEPH PROCTOR: Skowhegan, Me., 12; Old Town, 13; Bangor, 14, 15; Lewiston, 17; Portland, 18, 19.

JESSE JAMES CO.: Newcastle, Pa., 14; Sharon, 16; Oil City, 17; Corry, 18; Bradford, 19; Bolivar, N. Y., 20; Olean, 21

KATE CLAXTON: Hopkinsville, Ky., 12; Nashville, 13, 14; Memphis, 16, 17, 18; Louisville, 19, 20, 21; Cleveland, 23, week; Pittsburg, 30, week.

KATIE PUTNAM: Pensacola, Fla., 11 12, 13; Greenville, 14; Columbus, Ga., 16, 17; Macon, 18; Milledgeville, 19; Athens, 20; Greenville, S. C., 21; Charlotte, N. C., 23, 24.

KIRALFYS' OWN BLACK CROOK: Wheeling, W. Va., 12; Johnstown, Pa., 13; Pottsville, 14; Reading, 16; Lancaster, 17; Wilmington, Del., 18, 19; Trenton, N. J., 20, 21.

KIRALFYS' AROUND THE WORLD: N. Y. City (Haverly's), 16, week.

KENDALL COMB.: Des Moines, 9, week.

KIRALFYS' MICHEL STROGOFF: Syracuse, N. Y., 12, 13; Utica, 14; N. Y. City, 16, two weeks.

LAWRENCE BARRETT: Kansas City, 9, week; Denver, 16, week; Milwaukee, 24, 25; Grand Rapids, Mich., 26; Detroit, 27, 28; Cincinnati, 30, (Dramatic Festival).

LESTER WALLACK: Boston, 16, two weeks.

LUDWIG BARNAY: Milwaukee, 9, week; St. Louis, (Gd. Op. House), 16, week; N. Y. City, 23.

LILLIAN SPENCER: Pittsburg, 16, week.

LOTTA: Olean, N. Y., 12 Elmira, 13; Oswego, 14; Syracuse, 16, 17; Utica, 18; Troy, 19, 20, 21.

MARGARET MATHER: New Haven, 12; Bridgeport, 13; Waterbury, 14; Waltham, Mass., 16; Lowell, 17; Chelsea, 18; Salem, 19; Lynn, 20; Haverhill, 21.

MARY ANDERSON: N. Y. City (Gd. Op. House), 9, two weeks; Brooklyn, 23, week; Cincinnati (Dramatic Festival), 30.

MAGGIE MITCHELL: Washington, 9, week; Baltimore, 16, week.

MONTE CRISTO CO. (Stetson's): Providence, R. I., 10, 11, 12; Fall River, Mass., 13; Worcester, 14; Boston, 16, week.

MODJESKA: N. Y. City, 9, two weeks.

MINNIE MADDERN: San Francisco, 2, two weeks; Oakland, 16; San Jose, 17; Stockton, 18; Sacramento, 19, 20, 21; Virginia City, Nev., 23; Carson, 24; Keno, 25; Eureka, 27, 28; Salt Lake, 30, May 1; Laramie, 3; Cheyenne, 4; Ft. Collins, 5; Denver, 7.

MRS. LANGTRY: Hartford, Ct., 12; Providence, 13, 14; Washington, 16, 17, 18; Baltimore, 19, 20, 21; N. Y. City (Fifth Ave.), 23, two weeks; Trenton, N. J., May 7; Wilmington, Del., 8; Pottsville, Pa., 9; Wilkesbarre, 10; Scranton, 11; Bradford, 12; Jersey City, N. J., 14; Newark, 15; Paterson, 16; Orange, 17; Bridgeport, Ct., 18; Hartford, 19; Philadelphia, 21, week.

MATTIE VICKERS (Tramp's Daughter): Pottsville, 11, 12; Shamokin, 13; Williamsport, 14; Elmira, N. Y., 16; Corning, 17; Hornellsville, 18, 19; Jamestown, 20, 21; Dunkirk, 23; Erie, Pa., 24.

MILTON NOBLES: Lancaster, Pa., 12; Trenton, N. J., 14; Philadelphia, 16, week—close season.

M. B. CURTIS (Sam'l of Posen): New Britain, Ct., 12; Northampton, Mass., 13; Holyoke, 14, Newark, N. J., 16, 17, 18; Trenton, 19; Allentown, Pa. 20; Paterson, N. J., 21.

MCKEE RANKIN: Chicago, 9, week; Detroit, 16, week; Boston, 23, two weeks; N. Y. City, May 7.

MESTAYER'S TOURISTS: Denver, Col., 9, week; Leadville, 16, 17, 18; Pueblo, 19, 20; Colorado Springs, 21; Wichita, Kas., 23; Emporia, 24; Osage City, 25; Topeka, 26; Kansas City, Mo., 27, 28; Cincinnati, 30, week.

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Capacity.—Parquette and Circle, 375; First Gallery, 175; Second Gallery, 450. Stage, 60x35, and furnished with full stock of scenery.
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ELOCUTIONARY COLLEGE.
1309 Broadway, New York.
MISS FANNY HUNT, English Actress, teaches every line of stage business.
Recitations, readings and engagements procured for competent pupils.

Maggie Arlington's Story.

Beauty of person invariably increases the value of an actress. Managers know that the public demand comeliness as well as talent liberally mixed in with their amusements. A woman with a handsome face, providing she possesses a fair share of ability, never goes a-begging for an engagement. The ownership of personal charms is, therefore, in the majority of cases, a profitable blessing. One actress, however, has found it to be the very reverse during the past week, thereby conclusively demonstrating again the proposition that every rule has its exceptions. We refer to the case of Maggie Arlington.

That lady is decidedly handsome as well as clever. She has borne an excellent private and professional reputation, being esteemed by her friends and respected by those with whom she has been brought into business contact. Until the present season she never experienced the slightest trouble in her relations with various managers, performing her duties to the complete satisfaction of everybody. Among the combinations with which she has recently been connected were Gus Williams' and Frank Mordaunt's Old Shipmates. Messrs. Rickaby and Burke say that while in their employ the actress conducted herself in a ladylike manner. Some time in the early part of the present season Miss Arlington accepted an engagement to play Mrs. Fleeter, the adventuress, in that conglomeration of trash called My Sweetheart. The company was under the direction of a Mr. Rogers. Miss Arlington went to San Francisco with the party, where they were subjected to the bitterest criticism from the local press and played to disheartening business. Leaving California the troupe came East, arriving a week ago Monday night at Ford's Opera House, where they were to remain for six nights.

The company appeared, and Miss Arlington acted her part. On Tuesday evening she did not play, Alice Brooks, of the Modjeska company—who was in town and happened to be out of the bill—going on with a book and reading the part of Mrs. Fleeter. On Wednesday morning the Baltimore *Herald* published an article purporting to give the reasons for Miss Arlington's non-appearance. In substance these were that the actress had been followed from Louisville by an admirer who is a member of the press in that city; that she had received his attentions en route, much to the displeasure of the manager and the members of the company; that in Pittsburg an hotel-keeper had kicked up a row because the admirer was quartered in the house near his Dulcinea, and finally that she had disappeared the day before (Tuesday) with the gentleman for parts unknown, leaving no word of her intention behind as a comfort to Mr. Rogers, who was her employer. The latter stated to the *Herald* reporter that "Miss Arlington owed him $300, having overdrawn her salary to that extent." The main points of this article were used in the other Baltimore dailies, and in the shape of a general Associated Press special were wired to every influential newspaper in the country.

Miss Arlington reached New York alone on Wednesday evening, and went immediately to her home in Twentieth street, where a reporter of THE MIRROR, who called Monday morning, found her. She appeared to be greatly troubled on account of the disagreeable notoriety which she had innocently obtained, and spoke of the matter with considerable indignation and a good deal of anger. On being shown clippings from the Baltimore papers she exclaimed:

"This story originated in the mind of Rogers."

"Then you did not leave Baltimore under the circumstances published?"

"Certainly not. Every word of that article is false. The whole story is a malicious falsehood. It has occasioned me a great deal of grief, and I trust THE MIRROR will give me an opportunity to vindicate myself from Rogers' disgraceful aspersions. I have always borne a good name, and I cannot consent to allow my reputation to be damaged by the broadcast publication of a parcel of lies. If I were a man I could easily punish my late manager for his statements. Unfortunately, I am a woman, and can only seek such reparation as the newspapers will vouchsafe me." (The reporter mentally concluded that Miss Arlington underestimated her power to punish, for she is a tall, lithe woman, whose physical strength is certainly sufficient to administer castigation to as small a man as the Mr. Rogers who figures in this matter is reputed to be.)

"My connection with the Sweetheart company," resumed Miss Arlington, "was not a pleasant one. The critics in nearly every city were pleased to institute comparisons between the star—Miss Palmer—and myself, in respect both to appearance and talent, and frequently to the disadvantage of the little lady. This angered the manager, who accused me of soliciting kindly notices from the newspaper men. I did nothing of the kind; in fact, I seldom saw a member of the press. In San Francisco the preference of the critics for me was quite marked, and as the star, piece and manager were getting a dreadful cutting-up, and as business was something awful to contemplate, Rogers grew incensed, and often vented his ire in no restricted terms on me. As an instance of his temper, I will mention that he threatened to discharge Minnie's colored maid because the [illegible] old thing now and then spoke to me. [illegible] time Baltimore was reached last week my position in the company had become intolerable. I was subjected to every sort of annoyance at the hands of Rogers.

"Among other things my trunk was detained at the dépôt and not sent, as is customary, to the hotel. I complained to Rogers. He gave me no satisfaction. I sent word to him that if my trunk were not at the hotel by noon on Tuesday I should not play that night. He sent an insulting reply in return. Tuesday morning I waited in the expectation of receiving my trunk. It did not come, and according to my warning I left Baltimore at once for this city, where I came unaccompanied. In a rage at my action Rogers, I suppose, went immediately to the newspaper offices, where he told the story that has gone all over the country."

"Did he know that you were alone?"

"Certainly."

"Was there no gossip or other ground on which he could have based the scandal?"

"None that I am aware of."

"Is it true that your salary account was overdrawn $300 when you left?"

"No. On the contrary, Rogers is indebted to me for four nights' work. I have not received the money for that yet."

"What are you going to do about it?"

"I have not decided yet. I may proceed against Rogers for damages if I find that anything can be recovered from him, or I may have him arrested and invoke the assistance of the criminal law. I think an example should be made of a man who wilfully makes war on and libels a woman."

Miss Arlington spoke convincingly and with directness. Her manner was that of one who was telling the truth.

Caught on Everywhere.

Charles A. Watkins, manager of the Ada Gray combination, was on the Square yesterday, in the best of health and humor.

"You must have 'caught on' somewhere," said our reporter.

"Somewhere? Everywhere. I did a larger business up to January than I did the whole of last season. Throughout the Southwest my audiences have been unusually large and appreciative, and in many places I have turned them away."

"What with?"

"E-a-s-t L-y-n-n-e!"

"The old piece still hangs fire, eh?"

"Well, I should say so. The desire to see it to-day is just as strong as it was when it was first produced, particularly in the territory I have traveled over this season. I have made return engagements everywhere, and managers are always glad to book us.

"When do you end your season?"

"About the middle of June. I will play at the Windsor a week, and then at Mount Morris a week, and close, previous to which I will play in some Eastern towns I have not yet visited, but which I have extensively billed. My agents write me that the people think a circus is coming."

"What will be your play next season?"

"Well, for a change I think I will give 'em E-a s-t L-y-n-n-e!"

Actresses' Homes.

The greatest interest attaches to the private life of public people, and every detail of a popular actress' home is read with avidity by the lady who has never seen her except across the footlights. Our favorites are very nicely housed, and some of the pleasantest, prettiest homes in the city are those of theatrical people. Rose Coghlan has a flat on Fifty-second street, and a handsomer, more comfortable suite of rooms it would be hard to find. The solid, rich crimson that pervades the place suits Rose's luxuriant beauty. There is a breezy freshness and frankness about the apartments indicative of their owner's nature. Almost every friend has contributed some picture or ornamental article for their adornment, till the walls are nearly hidden beneath the collection. One of her pet pictures represents the top of a gray stone wall. Over the garden wall droops a lovely female hand to meet and clasp a handsome masculine hand that reaches up from the lower part of the picture. Only this, and nothing more—but it is a charming fancy, and tells its own story. Rose is a magnificent horsewoman, and owns a saddle-horse and a brougham and pair. One of the finest sights about Central Park, early of a Spring morning, is the dashing figure of the leading lady of Wallack's, clad in a faultless cloth habit and a Knox hat, with a bit of blue veil wound around it.

A very new and interesting den is that occupied by Laura Don on Forty-second street. Easels with pictures half finished, writing-desks with fragments of plays, a lump of clay and a pail of plaster, a checked apron and a palette "set up," indicate the fitful moods of the Daughter of the Nile, who is there all the while. The prevailance of the good looking features of Harry Lee in faces of monks and faces of knights, and the presence of his well-knit figure in pictures of gentlemen reclining on rocks and swinging in hammocks, tell the tale of the lady's fancy for that *jeune premiere*. In her play, done here last Summer, Laura used to sketch the hero's face on the stage—of course the hero was played by Lee—and people used to applaud the rapidity and success with which she reproduced his likeness. If they could see the practice she had had in taking that gentleman's portrait they would expect the trained hand would from force of habit put Harry Lee's nose upon the sainted face of George Washington, and invest the time-honored countenance of Martha with the bewitching moustache of the handsome actor.

Helen Tracy is a natural artist, and her artistic tastes crop out and beautify a hotel bed-room. She paints remarkably well, occupying all her spare time at her favorite amusement. She is the most domestic of all the leading ladies. Give her a home to decorate and make lovely, her painting materials and a good part to play at night, contented as a child, no one would ever see or hear of her except over the footlights. I call to mind many quiet, delightful days spent with Helen Tracy, one of the most generous and sympathetic of women and the most entertaining of companions.

An actress whose home is a beautiful lesson to unprofessional women is Mme. Ponisi. For years she was the leading lady in this country, and was pronounced by Forrest the best actress of her day. She married a Mr. Wallis many years ago, and has lived a peaceful, gentle, quiet life ever since. She is adored by the Wallackian company, where she has been first old woman for seasons out of mind. Anyone who wants to know how to grow old gracefully should look at Mme. Ponisi. The noble, kindly face, with loving eyes of Irish blue, is crowned with silver shining hair. The ready smile discloses perfect teeth. Her complexion is as clear as a good temper and good health can make it. Yes, Mme. Ponisi is getting to be a lovely old lady—that rarest of earthly good things. Her husband has been for years a sad invalid, but his life has been brightened by the constant care and unwavering devotion of one of the best wives that ever lived. Over on Fourteenth street they occupy a cheerful, old-fashioned, pleasant suite of rooms.

The portraits of all the famous actors and actresses who have known and loved the master and mistress of the place decorate the halls—Edwin Forrest, the elder Booth, Julia Dean, Eliza Logan, E. L. Davenport and all the Wallacks look down on busts of Jim Fisk, Adelaide Ristori and Fechter. Madame Ponisi is a beacon-light on the sea of doubt and uncertainty that knocks the little craft of matrimony about. After all her triumphs and a life of theatrical excitement, like Darby and Joan, she sits at her fireside with the dear old husband, contented as a Baptist deacon's wife, a living refutation of the lies that assail the character and characteristics of an actress.

I could tell you of Sara Jewett's flat, of Anderson's quarters at the Victoria, of John Raymond's home on Thirty-second street, where Courtney tends that baby, John Irving; of Lillian Russell's much-advertised quarters on Seventeenth street, of Mrs. J. H. Ryley's comfortable English house on Tenth street, of Ma Bond's boarding-house on Seventh avenue, where Pitt and his wife, Buckstone and wife, Alice May and a lot more British artists dwell in jollity and happiness; but my space is full.

MARY H. FISKE.

Letters to the Editor.

ORIGINALITY OF THE SILVER KING.

ROYAL PRINCESS THEATRE,
LONDON, March 26, '83.

Editor New York Mirror:

SIR:—The originality of The Silver King having been denied, and a false statement circulated to the effect that it is copied from the Suicidio of Ferrari, we, the authors of The Silver King, wish to say, once for all, that we never read, heard, or saw that play, never had the least notion of its plot, never borrowed a single phrase, idea, situation or character from that play; but were in total ignorance of its existence.

We claim absolute originality for every part of our play. We assert in the plainest language that we have copied or borrowed from no one. Happily the play stands in no need of spurious advertisement by means of a newspaper controversy; we, therefore, simply give our word that The Silver King is, indeed, and in truth, absolutely original, absolutely native in our own poor brains.

Those who please may take our word; those who will not may say what they choose; but we decline to give them the gratuitous advertisement which they are evidently trying to obtain by libelling us and our play.

We are, sir, your obedient servants,

HENRY A. JONES,
H. HERMAN.

THE GHOST PERAMBULATES.

OPELIKA, Ala., March 30, 1883.

Editor New York Mirror:

DEAR SIR:—In justice to our present manager, Mr. J. B. Miller, who took the company the 12th instant, we beg to say that salaries are now being paid regularly, and we expect to "bob up serenely" in New York at the end of the season.

Lizetta Ellari, Theresa Newcomb,
Emma Jones, Charles L. Harris,
Harry Mack, Fred Royal,
Members of the John E. Ince Comedy Co.

REV. MR. SMITH AND THE JESSE JAMES CO.

OIL CITY, Pa., April 7, 1883.

Editor New York Mirror:

An article has been going the rounds of the press stating in various forms that the "Rev. Mr. Smith, of Newburyport, Mass., had succeeded in having bound over to appear before the grand jury members (from two to four) of the Jesse James company for exposing impure and immoral pictures," calculated to corrupt the young of that city. As this is a false statement, having a tendency to hurt the company, I wish to say several members of the company were arrested on warrants sworn out by this Parson-lawyer Smith, and a preliminary hearing held. At that time we were playing one-night stands and making long jumps to get into the "Oil country," where the company is now playing, and as it was absolutely impossible for the people charged to stay and meet the issue, our counsel, Mr. Johnson, requested that the parties charged should be held for the action of the grand jury, knowing full well that no grand jury which could be convened could possibly find indictments upon such stupid and frivolous charges.

The Rev. Smith made a seven hours' speech in court, saying very little that had a bearing on the case, but a great deal about his own career as a lawyer before becoming an exponent of the Scriptures, mentioning as a sample of his prowess, that he once argued a case in Denver with a pistol in each hand. The writer, who visited the town in advance and left when his business was completed, was denominated "a mysterious person," "a myth" and "a flea," while the manager, Mr. S. H. Barrett, whose personal integrity and financial standing are beyond question, the parson flippantly designated a "snake exhibitor." I send you to-day a copy of the obnoxious picture without comment.

We close our season on the 12th of May, when we propose to visit Newburyport and tarry awhile, and will probably show the Rev. Mr. Smith that he has stirred up a hornet's nest.

Respectfully yours,
F. B. BOWERS,
Business Manager Jesse James Co.

Some Elaborate Costumes.

With each succeeding season the correct and elaborate costuming of new plays is getting to be a necessity. Dazian, the Union Square costumer, is gathering together models from all parts of the world, and when Bartley Campbell wanted a new set of dresses made for Siberia, he found that Dazian could fit him out in just the style that was desirable, and he gave him an order for $7,000 worth of dresses. A reporter saw the work on Tuesday, and it is safe to say that in the matter of costuming Siberia will present a gorgeous stage picture next season. The dresses of the principals are modelled after those seen in the late production of the play at Haverly's Theatre; but will be of finer material and more elaborately trimmed. The dress of the Governor-General will be a mass of glittering gold and jewels, and an equal advance in picturesqueness will be found in that of the others.

A band of sixteen will be uniformed after the style of the famous Moscow Legion, in green cloth with gold lace, and wearing the shako of real bear-skin as a head-dress. The Drum-Major will wear white pants, green coat with gold lace, gold epaulets and helmet with long waving scarlet plume. Twenty soldiers and one officer will be costumed in green and scarlet, with white cross-belts and the shako, and for the trip to and sojourn in Siberia, the heavy overcoat and camping kit will be included. Two lancers will make a pretty picture in buff, with silver cuirass, gold helmet with Russian double-eagle surrounding it, patent leather high boots, gold belts, etc. A banner-bearer will sport a dress of buff cloth, with gold cuirass and helmet and double-eagle, bearing a banner of gold satin, with the Russian emblem in silver lace embroidery. For the procession at the arrival of the Governor-General in the palace of Prince Jackaroff, there will be two Lieutenants in blue and silver dress, with silver helmets and white plumes; two lackeys in magenta and gold, the band of sixteen pieces and the Drum Major; the company of twenty soldiers and officers; four Cossacks; two girls bearing bread and salt; four Tartar girls; two flower-girls; four court ladies; the standard bearer; two aides-de-camp; six gentlemen of the house and other characters, making a total of about seventy people. There will, in addition, be dresses for fifteen men and fifteen women, peasants, horsemen, convicts, priests, etc., etc., until the number reaches a total of two hundred and fifty costumes.

In addition to the costumes of Siberia, Mr. Dazian has just made two hundred dresses for Pluck, now running at the Boston Theatre, and about seventy-five for A Russian Honeymoon, at the Madison Square. He also made $30,000 worth of costumes for the late Vanderbilt ball, most of which he now has on hand for sale.

He has also been appointed by the Board of Directors of the new opera house to costume twenty operas for next season, and as there will be a ballet of thirty and a chorus of eighty, besides the supernumeraries and others, the contract calls for nearly $100,000 worth of work.

Mr. Dazian has also prepared all of the costumes (except for the principals) and properties for the Cincinnati Dramatic Festival. The models for these costumes and all the properties are made from the originals in the British Museum and in the Louvre at Paris, and are said to be the finest ever put on a stage. There will be 1,600 dresses in all, divided into 500 for Julius Cæsar, 200 for Much Ado About Nothing, 200 for Romeo and Juliet, 300 for Othello, 200 for The Hunchback and 300 for Hamlet. In Julius Cæsar there are 40 dresses for senators, 200 for soldiers, 32 for lictors, 100 for citizens, 40 for women, 20 for children, besides about 70 for virgins, axe-bearers, goat-boys and tribunes. The cost of all the dresses and properties is just $25,000.

A New Comic Opera.

The new opera called Cymbia, the American right to which has just been secured by John Howson, after some vigorous cabling, is the joint work of Harry Paulton and Florian Paschal, the former having made the book and the latter being the composer of the music. Cymbia was produced at the Strand in London, on Saturday, March 24, where it scored an immediate hit.

Of the piece a clever London journalist writes: "The story of Cymbia is not only original, but has the unusual merit of being well stocked with humor, while at the same time it is remarkably free from vulgarity. Cymbia is a charming shepherdess, living in the days of King Arthur, whose three elder sons are all in love with her, while the youngest and handsomest, Carrow, is so devoted to art that he cares for no human mistress. Cymbia, however, not caring for the others, is enamored of Carrow at first sight, and, possessing a magic thimble that gratifies every wish of its holder, has not to wait long for his response to her affection. But, unfortunately, the thimble has a trick of getting lost, and the complications resulting from its wanderings make up the grotesque and amusing plot that Mr. Paulton has very cleverly elaborated. King Arthur is here by no means the inimitable monarch of Mr. Tennyson's "Idylls of the King." He is a maundering and impoverished sovereign, so heavily in debt that the bailiffs are in possession of even his throne, and his only hope of retrieving his fortunes is in marrying his three elder sons to three Welsh princesses, who, in accordance with previous negotiations, arrive in the first act, and are quite ready to bestow their hands, hearts, and fortunes on their unwilling partners. But the fates, or Cymbia and her thimble, are unpropitious. Jealousy shows itself; and Cymbia, her thimble coming into Carrow's hands, is contemptuously driven off, after having for a time parted the princesses from the princes.

"In the second act, having adopted the profession of a strolling ballad-singer, she falls in first with Carrow, who, now desperately in love with her, restores to her her thimble, and then with King Arthur, whom, by help, of the magic toy, she turns into an idiot. This is the most comical situation in the performance. King Arthur's idiotic song, 'I am music'ly mad,' quite deserves the double encore it received to-night. The general muddle is intensified in the third act by some unexplained piece of magic. Cymbia, the princesses and their attendant ladies, thirty in all, are in an enchanted glade, not only doomed to exclusion from all men's society, but so circumstanced that, if any man enters their enforced retreat, he is regarded as a woman. This leads to fresh complications, in which the King, in exile and disgrace, being the first intruder, is agreeably embarrassed at discovering that he is to act as an old woman attendant on the whole bevy of charming ladies. He is destined, however, to put matters in train for getting righted by finding Cymbia's thimble, which was lost in her shoe, and thus it gradually comes about that Cymbia is happily united to Carrow, and the three princesses to the three princes, and that the curtain falls on a scene of general rejoicing.

"As the audience very properly shares in the joy, it is needless to remark that the plot is absurd, and has less coherence than fun in it. Mr. Gilbert's plots are not more coherent, and not more funny, and we ought to be satisfied that Mr. Paulton's work turns out as well as it does, and is as thoroughly and as healthily entertaining as it is. The praise due to Mr. Paulton, however, is not greater than that which must be accorded to Mr. Pascal, whose pseudonym does not conceal the fact that he is an Englishman quite competent to fit lively words with lively notes, in which the melody, if showing no imitation of Mr. Sullivan's, is worthy to be compared with it. The principal performers, moreover, are also to be heartily commended. Harry Paulton played King Arthur, Henry Walsham, Carrow, and Louisa Vesalius Menaa." R. M. Field, of the Boston Museum, has gone over to see opera, and complete arrangements for its perfect production during Mr. Howson's Summer season, beginning June 11 at the Museum.

It is said, by the way, that Mr. Field has entered into a copartnership with Mr. Howson for the production of such works as they may select for public approval from the repertoire of Joseph Williams, music publishers of Berners street, London, whose representative the latter gentleman is. Mr. Howson has a number of operas complete, with scores and libretti, in his possession, and is prepared to negotiate for them. The pieces were obtained by him during his successful London and provincial engagements three seasons ago. What Howson attempts he does well, and in this new departure he has our very well wishes.

More Piracy.

Of late months THE MIRROR has had little occasion to say anything in regard to play pirates, and it was beginning to look as though they had been routed entirely from the dramatic seas; but such good luck seems not to be, for Harry Smart has just handed a reporter a couple of programmes from the far West, advertising the "Popular Ransom Dramatic Company" in Josh Whitcomb and The Banker's Daughter. A letter which accompanied these programmes states that the same party are playing Hazel Kirke and M'liss.

The programmes are at THE MIRROR office, and if managers interested will call they can get evidence to stop this lawless appropriation at once.

Langtry's Return.

The pleasant face of Ed Zimmerman looked out from his window as a MIRROR reporter entered the lobby of the Fifth Avenue yesterday morning.

"Anything new?" inquired the reporter.

"Business is good—but that's not new. Mrs. Langtry is our next attraction. She commences an engagement here on April 23 for two weeks. She will play in Pygmalion and Galatea for the first time in this city. For her second week she will appear in She Stoops to Conquer and The Honeymoon."

"Who follows the Lily?"

"Madame Borry, the Russian actress, who it is expected will create a sensation."

Personal.

DAVIS.—Will J. Davis and wife (Jessie Bartlett) have returned to Chicago.

STUART.—Dora Stuart ends her connection with Gus Williams' troupe at the close of the present season.

MILLIKEN.—Edwin Milliken, who has been for three seasons with the Madison Square companies playing important parts, has decided to accept an engagement elsewhere next season.

GARDINER.—C. R. Gardiner is now living on his farm at Stamford. He has forty acres of land, which are well adapted for the raising of country produce for the New York market.

BARNES.—Elliott Barnes proposes to increase his enterprises next season. In addition to Our Summer Boarders, which is a big success, he will star Mary Young in a new play.

HOWARD.—With Brighton at the Union Square, The Banker's Daughter at Booth's, and Greenroom Fun at the Standard, Bronson Howard is well represented on the local stage this week.

SHAW.—Charles A. Shaw, manager of the Detroit Opera House, has had a particularly successful season, having cleared a large sum of money. He is filling his time rapidly for next season.

KIRALFY.—The Kiralfys will have a theatre next door to the Belvedere Hotel on Fourth avenue. The land has been leased at an annual rental of $11,000. The Kiralfys take possession a year hence.

LARKELLE.—Nellie Larkelle is lying ill at her home in this city. She is suffering from a severe throat trouble. On this account she was compelled to leave Kiralfys' Black Crook company some time ago.

PLANS.—THE MIRROR has been shown the plans for a new hotel and theatre to be erected during the coming year in Broadway. They are very elaborate, and yet not too costly to prevent the place from paying. Several new and original ideas are designed. A stock company, with plenty of capital, will control it.

FESTIVAL.—Mlle. Rhéa bought the first choice of seats (two) at the Cincinnati Festival, paying $278 therefor—a premium of $250. Nat Goodwin came next, with $128 for two seats. Samuel French and Son, of this city, paid $320 for ten seats. The Shakespearean Club, of Boston, bought ten, $260; the Dramatic Club, St. Louis, five, $127.50; Shakespearean Club, of Cincinnati, six, $147; Manager Hubert Heuck, two, $44.50.

Historical Essays on the Drama.

IX.

Some writers assert that Seneca was condemned to death as a conspirator against the State, but others assure that he was slain unjustly and merely to gratify the cruelty and malignity of the tyrant Nero, whose entire reign is a protest against the one-man power of empery and an advocacy of the free form of representative government. Columella, Pliny, Tacitus, Juvenal have a great deal to say about the luxury and prouseness of Seneca, whom they designate as "the rich," which goes to prove that he did not exactly practice the severe morality that he preached, that, like other moralists, his maxim was "Don't do as I do but do, as I tell you." And much as he despised, theoretically, great wealth, he, practically, heaped up all the riches he could lay hands on. St. Jerome, who claims Senaca as a Christian author, assures us that he carried on a long and familiar correspondence with St. Paul; but St Jerome, like Eusebius, Origen, and many others of the Fathers of the Church, was apt to imagine that what he desired to be was, and to stop short at nothing to make it appear so; therefore we must wait for more disinterested evidence before we claim this philosopher and wit as a follower of the Cross.

There is a great deal of bombast in the tragedies of Seneca; but the beauties of his composition make ample amends for the defects, which are due to the temper of the times he lived in, and merely prove that he yielded to the prevalent taste for exaggeration and display, moral as well as physical, which Nero's ridiculous pretensions to literary talent had brought into fashion in Rome.

The large area of the place where the spectacles and plays were represented, the dignity of the spectators themselves, necessitated an imposing pomp of diction and of the demeanor. This dignity was imitated from the services o religion. Gods were introduced upon the scene, and it was thought to be impossible to put too much grandeur into the poetry, too much resonance in the music, too much magnificence in the decorations. It was necessary to strike the multitudes with awe, so authors struck out the plan of making their great personages wear thick-soled boots, called *cothurni*, in order to exalt their stature; speak through reverberators to enhance their voices, and put on their faces masks designed to represent the characters acted by the wearer. All this was needful to impress a nation composed of citizens of whom it was well said by Balzac that "No one used a gesture unworthy of the sovereigns of the world, and men in laughter preserved their dignity." It has been pretended that the stoic gravity of Seneca hindered him from avowing the authority of his tragedies, just as Lord Bacon is supposed by some to have written Hamlet, but scorned to put his name to it by reason of the odium that attended literary and dramatic efforts in his time; and this idea is countenanced by the fact that they were not acted during his lifetime, and that he permitted his son or his brother to have the credit, or discredit, of having written them. Possibly, however, the fear of Nero's recognizing himself in more than one of the characters even although the poet had expressly written them to inspire horror of those vices the germs of which he had discovered in his imperial pupil, in that pupil's mind. The resentment of a sovereign so cruel might well terrify a sensitive poet. Be that as it it may, in sacrificing the glory he might have achieved of being known as the first tragic author of his day, he determined at least to be one of the most useful writers. He enriched his parts with the morals of Zeno in order to create a taste for them in the Roman mind, and to oppose epicureanism, which, driven from Greece, threatened to take root in Italy, and spectacles having become actual necessities of life to the populace, Seneca wished to make them serve a double purpose—to amuse and to instruct. His choruses, especially, were full of the chastest language, the most brilliant and original thought expressed in melodious verses, which ever and anon changed their measure, and clothed in the most superb imagery. The Jambus, the Asclepiad, the Anapest, the Sapphic, the Alcaic measures mingled in his lines, from which monotony and dull routine were banished.

Seneca has been sometimes accused of overabundance, of elegance too sustained, of a too great profusion of epithets—in fact, of being somewhat of a "linked sweetness long drawn out;" and it must be confessed that his expositions, which, after the manner of the ancients, were always in monologue, are very long and carefully worked out in the minutest detail. Nevertheless he knew how to draw things together when needful, and none have surpassed him in the precision and rapidity of attack and reply, for with him each word is a dart whose stroke is death. We aptly close our account of Roman dramatic art with the honored name of Seneca; for, in the words of his illustrious follower in our own tongue, "None save himself could be his parallel."

As the Romans were imitators of the Greeks, so the French were of the Romans. Their first games, their earliest spectacles, were but feeble copies of the sanguinary exhibitions of the conquerors of the world. The "Cours pleniers," the "Tournaments," the "Carousals," were the reflections of the games, and the combats of their ancient masters, and always bore the similitude of war. Like the Romans, the French united in their amusements the bloody and the poetic. Verses were chanted during banquets, in the intervals of gorging and guzzling, and while the courses were being changed, these were called "Entremets," or "between dishes." The "Entremets" of the present time take a more practical form.

The Provençal poets, that is to say, those who were in the southern provinces of France, and who spoke the dialect of the County of Provence, called the "Romance provençale," to distinguish it from that spoken by the poets, and people of the northern parts of France, derived from the same Latin source, but differently pronounced, and known as the "Romance Française"—were the first to compose and perform these "Entremets," with which they beguiled the festivals known under the title of "Cours pleniers," or "open courts." These dialects were popularly known also as the "Langue d'Oc," because the provençales when they would assent said "Oc," and as the "Langue d'Oui," because the northern speakers, when they would express concurrence, said "Oui!" as all the French nation does now, northern ideas being gifted with a stronger persistence of type than the more loosely put together southern ones. One of the principal divisions of France even yet retains this distinctive term as "Languedoc," or the place where they say "Oc!" We ask pardon for this digression, and now proceed with the "Cours pleniers." These festivals took place on great occasions, such as the marriages of sovereigns or princes of the blood, the celebration of certain days consecrated by piety or custom to the fixed periods of the year. The Provençal poets were called "Troubadours;" the French, "Trouvères," both of which words mean "Inventors," or "finders out." Their inventions were called "Jeux partis," or "shared games," because the personages had each an individual character, and were divided into "Sirventes" and "Tensons." In the "Sirventes" all sorts and conditions of men were held up to ridicule, resembling thus the "Saturnine" and "Fescenine" verses of the Romans before the time of Livius Andronicus, and the "Tragados," or "Song of the Goat," of the Greeks, in the time of Thespis. A lineal descendant of this type still persists in our topical songs of the music-hall and the burlesque. The "Tensons" related and decided questions of love; they were for the most part in dialogue, and interpreted by several interlocutors—from these descended the famous "Courts of Love" of the Middle Ages in which the cause was called and judged, and decision given with all the formalities, and in strict accordance with the rules of jurisprudence.

The Troubadours and Trouvères from the Eleventh century strolled about from town to town, and from castle to castle, reciting their verses. They were usually accompanied by "Ménestrels" or "Ménétriers," now called Minstrels, and by "Jongleurs," or Jogglers; and a mixture of these "specialities" formed the "Entremets." Little by little these entertainments were more and more diversified. Rope dancing, farces, and pantomimes, representing features of history or legend, were introduced; animals of the land or of the sea, real or counterfeit, appeared on the scene, some being of portentous size; in fact, real variety shows were given which pleased the uncultivated tastes of the noble in those rude days, even as they do the uncultivated tastes of the commons in this æsthetic epoch.

Albéric states, in his Chronicle, that, in A. D. 1237, after the marriage of Robert, brother to St. Louis, and Mahant, Countess of Artois and daughter to the Duke of Brabant, a superb festival was held at Compiègne, accompanied by "Entremets" in which a man and a horse performed upon the tight rope, and that the hall was filled with minstrels, who, mounted on oxen in scarlet cloth trappings, sounded horns on each change of the courses of the banquet. The Chronicle of Nangis says that in 1378 King Charles the Fifth gave a banquet to his uncle, the Emperor Charles the Fourth, at which two of the Entremets represented the conquest of Jerusalem by Godfrey of Bouillon. In 1385, at the marriage of King Charles the Fourth to Isabel of Bavaria—and not of Charles the Ninth, as is falsely stated in the universal history of theatres, probably through a clerical error—an Entremets was enacted, representing the Fall of Troy.

In 1453, according to the Memoirs of Nathien de Conci, and of Olivier de la Mardu, Adolphe, Count of Cleves, who had instituted the Order of Fools, of which he was grand master and high cockleorum, gave one of these spectacles at the City of Lille in Flanders—since immortalized as the town in which Thackeray lay ill and indited that queerest of ballads, "When I Lay Ill, in the Town of Lille"—in a vast hall filled with with immense tables or rather platforms. On one of these, a ship in full sail was placed, sailed by a knight in full armor, *cap-a-pie*. Before him floated a silver swan with a collar of gold, to which was attached a charm of the same precious metal, by which he drew or seemed to draw the vessel. The legitimate ancestor of the Swan, in Lohengrin, near by, was a castle, by the margin of a stream on which floated a falcon, the whole being designed to represent an incident in the history of the noble family of Cleves, in which a magic swan being on the river Rhine, conducted miraculously to the Castle of Cleves a knight of renown, who became the spouse of the Princess and the chief of the illustrious race. The same being the story of Lohengrin over again, all except the Holy Grail, which was probably not invented at the time of the legend or else had fallen into neglect, waiting for the weird genius of Wagner to bring forth the holy soup tureen from its crypt, polish it and set it out for use and admiration.

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